

MUSIC & DRAMA

INDEXED

NOV 24 1947

DEPT

MUSICAL AMERICA



PATRICE MUNSEL

NOV.
15,
1947



Photo: Abresch

H. C. S. in the Sun says:

"A Really Beautiful Voice"

**TOWN HALL DEBUT RECITAL OCT 1, 1947 WINS
HIGH ACCLAM OF PRESS AND AUDIENCE**

"Rare . . . Vibrant . . . Genuine"

An uncommonly fresh and opulent voice was disclosed by Jean Love at Town Hall. She has learned to use her natural vocal gifts with clean focus, excellent pitch and what is *rare* these days, admirably articulate, forward enunciation. Her additional endowments of a *vibrant* personality and remarkably good looks are not the least of her recommendations. It is a pleasure to hear such songs presented by someone with a *genuine* voice.

(Arthur V. Berger) in N. Y. Herald-Tribune

"Captivated . . . Personality . . . Worth hearing"

To hear the Australian soprano, Jean Love, was a refreshing experience. She quite *captivated* her first Town Hall audience. At her best singing English songs, she helped restore them to an important place in the recital program. Miss Love has a lovely voice, pure in tone, clear in focus, flexible in use. With voice, *personality* and ability to put them over, she provides a new name in the list of recitalists *worth hearing*.

Miles Kastendieck in N. Y. Journal American

"Seasoned . . . Intelligent singer"

Obviously at home on the stage and a *seasoned* troupier at putting across a song. Being an *intelligent* singer, she had wisely chosen songs which suited her well.

Harriett Johnson in N. Y. Post

"Always on pitch . . . Superb diction"

This young soprano has what is not heard too often—a *really beautiful voice*. It is firm, youthful, *always on pitch* and wide in range. In addition she possesses *superb diction* in English, German, and French.

H. C. S. in N. Y. Sun

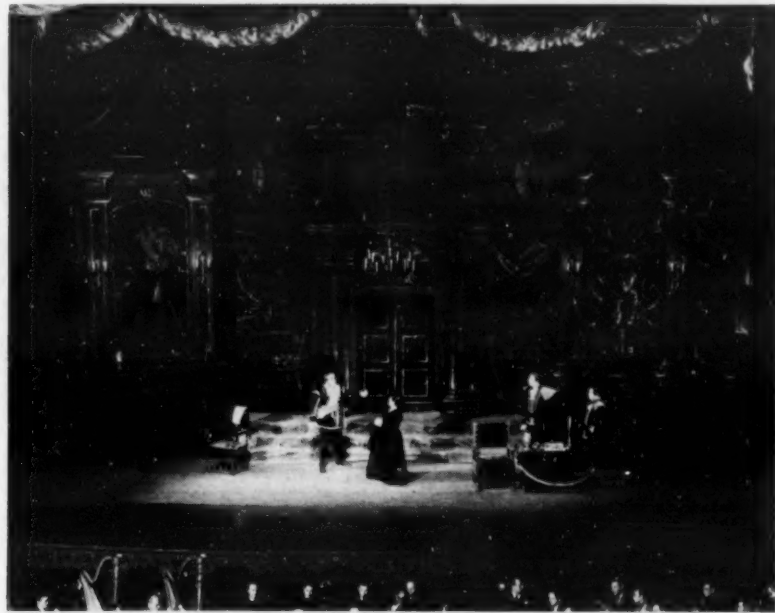
'AS SOLOIST WITH DETROIT SYMPHONY, JUNE 29, 1946

"Miss Love has a voice of fresh and lovely quality and a captivating personality. The voice has a glowing resonance which carries well. It is true and well-rounded in tone even in its highest register".

J. Dorsey Callaghan in Free Press

Management: AUSTIN WILDER, 745 Fifth Avenue, New York 22, N. Y.

MUSICAL AMERICA



Two scenes from Verdi's *A Masked Ball*, which opened the 63rd season of the Metropolitan Opera. Left, the ball in progress as the opera reaches its climax. Right, Amelia about to draw the lot which will select her husband, Renato, as the assassin of Riccardo. The other two conspirators, Sam and Tom, await the outcome.

Metropolitan Opens with Masked Ball

Giuseppe Antonicelli Makes Debut as Conductor in Verdi Work—Daniza Ilitsch Heard for First Time as Amelia—"New Look" Marks Refurbished House as Well as Gala Crowd—Pre-season Don Giovanni Brings Debut of Polyna Stoska

By QUAINANCE EATON

ELEMENTS of novelty were present in a marked degree when the Metropolitan Opera opened its 63rd season on the night of Nov. 10, although the work chosen for the occasion could not be listed among these. It was Verdi's *Un Ballo in Maschera* which the gaily dressed audience looked at and listened to—or not, as the case might be—and this music is familiar enough not to tax the mentality of a first night assemblage. A soprano new to the leading role of Amelia, Daniza Ilitsch, and a new personality in the pit, Giuseppe Antonicelli, drew the attention of the musical portion of the audience, which reacted favorably to both. It was, in fact, the conductor's authority with Verdi's melodies, concerted numbers and choral episodes which made the evening one of unusual auditory interest.

The fashionable gathering, one of the most brilliant seen in years, paraded in splendor through the corridors and lounges, themselves refurbished for the season. Consequently, the "new look", so obvious in the dazzling gowns in highest fashion, also showed itself in fresh paint and renovated plush and carpets. In the boxes, there is a plain background for the lavish display of jewels, gowns and furs, instead of the old red brocade, which has been ripped out. Sight lines have been improved in the boxes by cutting arcs in those located on the curve of the horseshoe, so that occupants can be better observed as well as seeing better. A much-needed extra entrance has been cut into the lounge adjoining Sherry's and on more normal occasions will relieve the press of traffic into the cafe. This night nothing short of a charge of dynamite could have broken the human logjam. Other changes in private club rooms were

made, all under the supervision of Reginald Tonry, house manager, who presided as usual at the center door and welcomed old friends.

One familiar face was absent from this reviewer's ken. The usher on the right aisle in the orchestra, Michael Flynn, known for his cheery greeting, his good humor and his startling resemblance to President Truman, died last Spring and will be greatly missed.

Operas by Verdi lead all others in being chosen for first night showings in the past 20 years, five of them having opened nine seasons.

UN BALLO IN MASCHERA. Opera in Italian in five scenes. Music by Giuseppe Verdi and words by Somma after Scribe's libretto for Auber's *Gustav III*, ou *Le Bal Masqué*.

Riccardo.....	Jan Peerce
Renato.....	Leonard Warren
Amelia.....	Daniza Ilitsch
Ulrica.....	Margaret Harshaw
Oscar.....	Pierette Alarie
Silvano.....	John Baker
Samuel.....	Giacomo Vaghi
Tom.....	Lorenzo Alvary
A Judge.....	Leslie Chabay
A servant of Amelia.....	Lodovico Oliviero
Conductor.....	Giuseppe Antonicelli (debut)
Stage director.....	Herbert Graf
Chorus Master.....	Kurt Adler

In these two decades, *Masked Ball* has led off twice, the previous year being 1940, when the work was revived after two dozen years of absence. At that revival, Alexander Sved made

(Continued on page 38)

COAST IMPRESARIO AND METROPOLITAN OPERA STARS VISIT

During the season of the San Francisco Opera in Los Angeles, three Metropolitan Opera singers chat with L. E. Behymer and congratulate the veteran impresario on his 85th birthday. From the left, Lawrence Tibbett, Bidu Sayao, Dorothy Kirsten and Mr. Behymer



Otto Rothschild

Honegger Work Played in Boston

Koussevitzky Returns to Lead Orchestra After Illness—Neveu Performs Brahms

BOSTON. — Although Serge Koussevitzky was down for two weeks with a persistent cold, he was happily recovered for the fourth set of Boston Symphony concerts in the Friday-Saturday series.

He then gave us the Honegger Symphony for Strings which Charles Münch had introduced to this country last December; the Rachmaninoff D Minor Concerto with Witold Malcuzynski as soloist, and an overpoweringly fervent reading of the Brahms Fourth Symphony.

Honegger's music, composed in Paris during the first 18 months of the Nazi occupation is, naturally, troubled music, but it is also tender in a delicate style sometimes more suggestive of chamber music than symphony. The work is marvelously constructed, but I suspect its harsh dissonance and the concentration it demands, will make for slow progress into public acceptance.

Mr. Malcuzynski was given a rousing ovation for his vigorous but hardly distinctive performance. The pianist again showed himself the virtuoso, but interpretatively his work did not muster great emotional character or electrifying brilliance.

The week before, Richard Burgin, once more giving a splendid account of his prowess, substituted for Mr. Koussevitzky. Henry Cowell's modest and pleasant Short Symphony, No. 4, largely inspired by the hymn-tune style of Walker's Southern Harmony, received its first performance. The composer was present and was cordially received.

New to Boston was Paul Hindemith's curiously-named Symphonia Serena which, apart from its slow movement, is more restless than "serena". As always, the solid Hindemith touch with the orchestra, and the boldness of his invention was evident.

Genette Neveu made an impressive debut, at these same Boston concerts, in the Brahms Violin Concerto. The Parisian violinist is beautifully equipped technically, and she has obvious grasp of style and musicianship. What is more, she has enough temperament for six violinists.

CYRUS DURGIN

Grace Moore Exhibit Held at Museum

An exhibition in memory of the late Grace Moore who was killed in an airplane accident in Denmark last January, was opened at the Museum of the City of New York on Oct. 28. A pre-view for friends and associates of the late singer, held the previous day, was attended by 250 persons.

At one end of the exhibition gallery is a reproduction of the dressing room used by Miss Moore at the Metropolitan. This includes makeup table with her grease paints and a box of the glycerine cough drops she used. There are various photographs and a quantity of flowers such as would ordinarily be in her dressing room. On hangers are costumes used by Miss Moore in many roles such as Manon, Louise, Fiora and others. An upright piano like those in all the dressing rooms at the Metropolitan is there to enable the singer to vocalise before "going on".

The exhibition also includes photographs of Miss Moore from her early childhood in Tennessee, through her career as a Follies girl and with Raymond Hitchcock in Hitchi Koo in 1920 as well as in various motion pictures. There are also medals from foreign governments a citation of the Légion d'Honneur from the French Government. A blue velvet coat, once the property of Jenny Lind, is thrown

over the chair at the makeup table.

One of the photographs on the table is of Miss Moore and her husband, Valentin Parera, taken on their wedding day. The articles exhibited have all been lent by Mr. Parera and the arrangement was done by May Davenport Seymour, curator of the music and drama collection. The exhibition will continue until next April.

Opera Festival In Detroit

Nelli and de Freitas Make Local Debuts—Singer Receives Grinnell Award

DETROIT. — Violeta de Freitas and Herva Nelli scored outstanding debuts here in the title roles of Madama Butterfly and Aida in the fifth annual festival of the Philadelphia La Scala Opera Company, Oct. 13 through Oct. 19 at Masonic Auditorium.

From the beginning Miss de Freitas combined an agreeable voice with superb acting ability to make the evening genuinely exciting. Eugene Conley (Pinkerton), Richard Bonelli (Sharpless) and Lillian Marchetto (Suzuki) provided excellent support under the conducting of Giuseppe Bamboschek.

On the following evening Herva Nelli displayed taste and control of her lovely soprano voice in the Verdi work. Winifred Heidt portrayed the Egyptian princess with dramatic and vocal keenness. With Frederick Jagel as Radames and Cesare Bardelli as Amonasro, the company attained consistent heights in Aida.

Ramon Vinay as Otello and Bardelli as Iago dominated the Wednesday evening performance. Their consistent acting and singing, combined with Bamboschek's conducting, made a small audience overlook weaknesses in sets and casting.

Ferruccio Tagliavini and his wife Pia Tassinari canceled their engagement for La Bohème because of his illness. In their place de Freitas and Bruno Landi sang Mimi and Rodolfo respectively without rehearsal. They and Enzo Mascherini (Marcel) conveyed the charm, nostalgia and realism of this opera to a huge audience.

Mascherini climaxed Traviata with his singing of Di Provenza and Lucia Evangelista's Violetta displayed a fine and well-controlled voice.

Winifred Heidt again demonstrated on Saturday that she is a superb Carmen. Rose Derian, winner of the

1947 Grinnell Foundation of Music Scholarship award, was an effective Micaela.

Lucia di Lammermoor and that traditional pair Cavalleria Rusticana and Pagliacci closed the festival. Between the last two operas Beverley Jane Welch, contralto, received the Grinnell award, which includes a year's study under the supervision of the La Scala company and an appearance with that company in 1948. Miss Welch studied under Fred Prothero and Fred Patton of this city. She has been a member of the Ford Chorus and has sung over local radio stations.

ALBERT FEIGENSON

San Francisco Opera Visits Los Angeles

Company Celebrates Silver Anniversary with Performance of La Gioconda

LOS ANGELES. — Opera begins early in California. In Los Angeles the San Francisco Opera opened its silver anniversary year with La Gioconda Oct. 20. This 11th Los Angeles season since the city stopped promoting its own was distinguished by the finest Götterdämmerung cast and performance ever presented here.

William Steinberg conducted the San Francisco Orchestra and the well-schooled chorus, providing the principals with masterly direction. Helen Traubel and Set Svanholm proved again to be superb. Lorenzo Alvary sang the part of Hagen, dominating his scenes with a diabolical irony. Regina Resnik was a winning Gut-rune.

Los Angeles welcomed its Lawrence Tibbett and Nadine Connor in Rigoletto Oct. 26. Miss Connor sang the role of Gilda admirably on short notice. She substituted for Lily Pons who has been ill.

Other operas of the two week season were: Lucia with Josephine Tuminia substituting for Pons, a difficult assignment well done before a critical audience in the vast 6000-seat auditorium; Figaro with Florence Quarataro singing the Countess creditably along with Bidu Sayao and Ezio Pinza; an appreciated L'Amore dei Tre Re with Italo Montemezzi, the composer, conducting; Aida; Madama Butterfly; Louise; Bohème; Faust in Pasadena with Claudia Pinza; Otello; Don Giovanni; and a final Tristan und Isolde. ISABEL MORSE JONES

Toronto Visited By La Scala Opera

Company Gives Superb Representations — Bamboschek and Trucco Conduct

TORONTO. — The Philadelphia La Scala Opera Company gave six productions in Massey Hall, Toronto, Oct. 6 to 10. The wide variety of fine vocalists in the leading roles; the brilliant staging and acting; the superlative, full-strength orchestra; the integrated unity of cast, orchestra, principals and chorus ensemble, deserved much better support than received. Only fair sized audiences were present to enjoy this opera festival.

Giuseppe Bamboschek conducted in Madama Butterfly, Carmen, Tosca, and Luci di Lammermoor; Victor Trucco, in Il Trovatore and Rigoletto. Violeta De Freitas, clear voiced Brazilian artist, sang the name part in Butterfly; Richard Bonelli played Sharpless in mellow baritone and seasoned acting.

Eugene Conley pleased as Pinkerton in Butterfly and as the Duke of Mantua in Rigoletto. Lillian Marchetto was superb as Suzuki, Cio-Cio-San's servant, and as Maddalena in Rigoletto. In Il Trovatore Anna Kaskas sang Azucena with spirit and artistry; Frederick Jagel convincingly portrayed the ardent Manrico; Herva Nelli was a beautifully tender Leonora.

In Carmen, for Wednesday matinee, Winifred Heidt won applause as the gorgeous gypsy; the contrasting Micaela was sung most sweetly by Eva De Luca; Ramon Vinay, Chilean tenor, sang Don Jose, in which part he made his Metropolitan Opera debut. In Rigoletto Hilde Reggiani gave an acceptable portrayal of Gilda, as she did also of Lucia in that opera. Ugo Novelli as Sparafucile in Rigoletto established himself as a fine bass. Walter Cassell received loud acclaim for his Toreador in Carmen and his Scarpia in Tosca. R.H. ROBERTS

Tansman Symphony Given Premiere

ST. LOUIS. — Vladimir Golschmann's friendship with Alexander Tansman caused the musical spotlight to shine on the world premiere of the composer's Seventh Symphony at the second pair of concerts on Oct. 25 and 26. The work is short, compact and in no sense pompous. It follows no literary or descriptive program and is without signature. The predominating element is melody throughout the entire work and the thematic development is set forth in dynamic passages of quickened tempo and slow lyrical moments, creating a delightful contrast that was skillfully interpreted by Mr. Golschmann. The audiences liked it.

Mozart's Overture to The Magic Flute opened the concerts followed by a performance of Tchaikovsky's Fourth Symphony that excelled in every respect. Mr. Golschmann was in complete command and the orchestra never sounded better. His captivating reading of the Rosenkavalier Suite by Richard Strauss brought to a conclusion one of the most delightful concerts in many a day. H.W.C.

American Opera Company Presents La Bohème

Philadelphia. — The American Opera Company of this city, now in its second year, opened its season with a thrilling and imaginative performance of Puccini's La Bohème at the Academy of Music on Nov. 4. Given in English and conducted by Vernon Hammond, the production was acclaimed enthusiastically. The cast of young American singers included Kathryn Westman, David Lloyd, Andrew Gainey, Lois Hunt, Eugene King, Albert Lohmann, William Forest and Milton Sandler. W.E.S.



COMPOSERS AT ROCHESTER SYMPOSIUM

Attending the Annual Symposium of American Orchestral Music at Eastman School of Music, University of Rochester (reviewed in the last issue), are from left to right: Ashley Vernon, Helen Matthews, Paul Beckheim, Grant Fletcher, Carl Fuerstner, Dr. Howard Hanson, Gerald Keenan, Hanus Schimmerling, George List, Willson Osborne and Walter Helfer. Inaugurated on May 1, 1925, the Eastman symposium, prior to the one just completed, had presented 1,000 American works, representing 399 individual composers

STRAUSS at 83

London festival of his works
brings veteran to observe and
even to conduct—still
vigorous as composer

By EDWARD LOCKSPEISER

LONDON

THE arrival of Richard Strauss in England and the large-scale festival of his works which has been given in co-operation with the Royal Philharmonic Society and the BBC is clear enough evidence that, whatever may be said of the strictures and inconveniences of material life in England today, there is not the least sign that the grip of austerity is likely to descend on the world of music. Decidedly, there has never been any suggestion of austerity in the generous music of Strauss—"the last and greatest living representative of the mid-European school of music", as the festival program proudly describes him "who may contemplate with justifiable satisfaction a career which began in the eighth decade of the 19th century and which is still running its course with a vigor unprecedented in the annals of music".

Took His First Air Trip

Vigor and generosity are characteristic still of the present-day activities of the veteran master who only last year underwent a serious operation for appendicitis and who now, at the age of 83, has been able to take his first aeroplane trip to be present at the London Festival. He came from his temporary home at Montreux in Switzerland, his well-known Bavarian home at Garmisch-Partenkirchen being uninhabitable owing to the fuel shortage. Strauss has recently been naturalized an Austrian. On his return in November to Montreux he and Frau Pauline Strauss await the possibility of moving to their former home in Vienna, presented to the composer before the war by the Austrian Government and now temporarily taken over for use as a British Officers Club.

The London Festival of Strauss works opened with two concerts given by the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham and Norman del Mar at the Drury Lane Theatre in the composer's presence. The Suite from *Le Bourgeois Gentilhomme*, the Symphonic Fantasia built on the opera *The Woman without a Shadow*, the closing scene from *Feuersnot* and *Don Quixote* formed the program of the first, while a week later we had *Macbeth*, the closing scene from *Ariadne auf Naxos*, an Interlude from *Intermezzo* and *Heldenleben*. Whole Strauss programs of this kind are not merely a display of musical generosity: they are programs of barbaric splendor for Straussians to gorge upon—"bleeding chunks of music" as Donald Tovey described the once popular Wagnerian excerpts in our programs.

It is almost 50 years since Strauss made his first appearance in London. Seven years later he came again to conduct the first of what was to become a periodical succession of festivals. The last was in the early '30s when he received the Gold Medal of the Royal Philharmonic Society. Today the grand old man is something of a legend to the younger generation—the third generation of Londoners to acclaim him. They are amazed to behold in the flesh the suc-

cessor of Wagner and Liszt who began by serving the Duke of Meiningen, the Grand Duke of Weimar and the Bavarian King and throughout whose long life peace and war have several times alternated. To the German Kaiser whom he had served before the First World War as Hofkapellmeister, Strauss confidently declared, in answer to an objection of the Kaiser to modern music: "Your Majesty will not expect me to share your opinions". A fiery independence has always marked his artistic outlook whatever lip-service he may have been called upon to pay to the prevalent political creed. Though for a time President of the Reich Chamber of Music under Hitler, he was outspoken and independent enough to tell the Jewish writer Stefan Zweig with whom he was collaborating on a new opera: "Till our opera is finished the Third Reich will be forgotten".

As a conductor Strauss has not altered much since his earlier visits, unless to become still more sparse and economic in his gestures, still more self-effacing as he allows the exuberant

growth of his orchestral scores to come to life. If there are aspects of Strauss' music that may be reasonably called pretentious, he is surely the least showy, the least pretentious of all conductors. Only occasionally, very occasionally, is the left hand used at all, while the almost imperceptible time-beating with baton neatly poised between finger and thumb would seem to serve little purpose without intensive work having previously been done at rehearsals. It is not merely a question of his great age: at the opera at Munich before the war Strauss was in the habit not only of remaining seated at the conductor's desk and confining his gestures to his right hand and arm, but, after the opening bars, of propping his forearm on the side of the desk so as to use only his wrist and fingers. Strauss apparently believes that the job of work at a concert has to be done not by the conductor but by the players—a practical notion, to say the least, judging from his exemplary performances with the Philharmonic Orchestra of *Don Juan*, the *Sinfonia Domestica*, the *Burleske* for Piano and Orchestra (with Alfred Blume as soloist) and the new symphonic version, completed only last year, of the *Rosenkavalier* Waltzes.

Elektra Is Broadcast

Among the various concerts given in his honor were two studio performances, broadcast by the BBC, of *Elektra* with Sir Thomas Beecham conducting and an exceptionally fine cast consisting of Elisabeth Hoengen as Klytemnestra, Erna Schlueter as Elektra, Ljuba Welitsch as Chrysothemis and Paul Schoeffler as Orestes. Following close on the Vienna Opera's production of *Salome* at Covent Garden *Elektra*, surpassing its predecessor as an expression of sheer musical violence and extravagance, had not been heard in London since Beecham's production in the '20s. Other events include a performance of *Till Eulenspiegel* which Strauss conducts at the Albert Hall with the BBC Symphony Orchestra, and the recording during his stay of some of his recent works, among them the new Horn Concerto and Oboe Concerto.

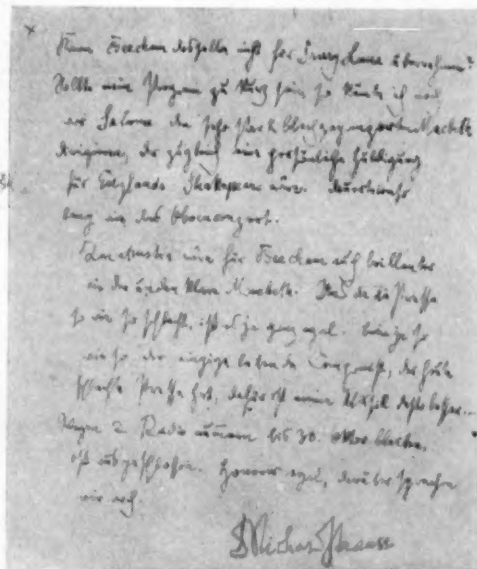
Strauss still finds time to compose, believing with Goethe, as he says, that there is no man more miserable than the comfortable man without work. The long list of his works is by no means complete and between his numerous engagements the indefatigable master has been working in London on his latest work, a Double Concerto for clarinet, bassoon and strings. The manuscript sketch of this work, as far as it has progressed, is said to be a model of neatness. He commits his ideas to paper only when they are perfectly ordered in his mind so that there

(Continued on page 8)



Keystone Pictures Inc.

The grand old man, still economical of gesture, conducts his works at Allan Hall. He rehearsed six hours for the performance



"Could not Beecham take it over for Drury Lane? Should my program be too short, I could conduct before *Salome* the heavily brass armored *Macbeth* which would be at the same time a personal homage to England's Shakespeare. The duration is the same as the Oboe Concerto.

"*Zarathustra* would be more brilliant for Beecham than the less thankful *Macbeth*. And as the press is bad in any case, it does not matter. At any rate, I am the only living composer who nowadays gets a bad press, but my music is all the better."

(Translation of the above letter from Strauss to Dr. E. Rothe.)

MORE ORCHESTRAS OPEN SEASONS

Brilliance Marks Pittsburgh Concert

PITTSBURGH. — Pittsburgh's Symphony Society celebrated its most brilliant opening Oct. 24. Never before has Fritz Reiner's organization given better evidence of his wonderful discipline.

Tchaikovsky's Fifth Symphony was the keystone of the program, while the Overture to Glinka's Russian and Ludmilla, Schoenberg's Verklarte Nacht and Strauss's Till Eulenspiegel completed the program, ending in a tremendous ovation for the director.

There are fewer new men than heretofore in the orchestra, all first desks being occupied by seasoned players, and the program outlook suggests important new American works as well as special programs such as the first act of Die Walküre in concert form.

The second concert of the Symphony brought Nathan Milstein in the Brahms Violin Concerto. The orchestra played Beethoven's Egmont Overture and the Haydn Surprise Symphony.

J. FRED LISSFELT

Stewart Soloist At Baltimore Opening

BALTIMORE. — The Baltimore Symphony presented the first of the series of mid-week concerts at the Lyric, Oct. 29. The record audience considered the occasion a gala event and greeted the conductor Reginald Stewart and the orchestra with enthusiastic applause.

As soloist, Mr. Stewart played Tchaikovsky's Piano Concerto in B-Flat Minor with brilliant effects, technical skill and deep musical insight. The orchestra was under the direction of Ilya Schkolnik. Following his appearance as soloist, Mr. Stewart conducted the orchestra in Mahler's First Symphony. This music afforded scope for demonstrating the tonal interest of the orchestral body. The score was read fluently, with precision, and the conductor interpreted it effectively.

The orchestra with Mr. Stewart ushered in its current season of concerts given for the Bureau of Music, Department of Recreation and Parks, on Oct. 26 with a program of popular appeal. This music, including the Beethoven Symphony No. 7, the Ravel Bolero and other items, delighted an audience of size, many being of 'teen age.

FRANZ BORNSCHEIN

Ovation Extended To Dallas Orchestra

DALLAS. — The subscription programs of the current season of the Dallas Symphony opened on the afternoon of Nov. 2, at Fair Park Auditorium, before a large and most enthusiastic audience, with Antal Dorati beginning his third year as musical director. The program began with Beethoven's Egmont Overture given a splendid reading. The second number was Beethoven's Pastoral Symphony. Rounds of applause followed, and both

Mr. Dorati and the orchestra took several bows.

After the intermission, Iberia No. 2 by Debussy was much enjoyed. The last work was Dukas' colorful composition, The Sorcerer's Apprentice, to which the orchestra brought humor and variety. Mr. Dorati received an ovation in which he insisted the orchestra share.

Before giving its initial program in Dallas the orchestra gave programs in Tyler and Stephenville. They were heard in Tyler on Oct. 29 and in Stephenville on Oct. 30.

MABEL CRANFILL

Leinsdorf Begins Rochester Programs

ROCHESTER. — The orchestra season opened brilliantly on Oct. 30 at the Eastman Theatre, with the new permanent conductor, Erich Leinsdorf, conducting the Rochester Philharmonic in an all-Beethoven program. There was a large audience which applauded when the new and beautiful curtain rose to reveal the orchestra men in their places on a newly painted stage of a light soft grey-blue. The audience rose to its feet in tribute to Mr. Leinsdorf when he appeared on the rostrum. The program comprised Beethoven's First, Second and Third Symphonies, superbly conducted and well played.

The opening Pop concert of the season given at the Eastman Theatre on Oct. 26, by Guy Fraser Harrison and the Rochester Civic Orchestra, drew a large crowd. Benny Goodman played with the Civic in the Pop concert on Nov. 2, to a full house.

MARY ERTZ WILL

Caston Commences Denver Season

DENVER. — What gives promise of being Denver's busiest musical season in many years is now under way. With the opening of the Denver Symphony's 14th season on Oct. 28 a season of unusual musical activity was formally ushered in.

A capacity audience jammed the Municipal Auditorium to greet Saul Caston and his players and evidenced marked enthusiasm for the program selected. The orchestra demonstrated the results of Caston's two years of careful training and were in mid-season form for the opening concert.

The program selected preserved a fine balance between the modern and traditional schools of music and set a high standard for the rest of the season. The selections chosen were Overture to Colas Breugnot by Kabalevsky which proved a spirited and effective opener. This was followed by a very delightful reading of Pavane pour une Infante Défunte by Ravel. The first half of the program closed with an excellent performance of Fountains of Rome. For the symphony Caston chose Beethoven's Eroica, and the increased number of string players made this a memorable performance.

The work of the orchestra was marked by a firmness of attack and confidence upon the part of the play-

ers. The increased personnel made it possible for the conductor to obtain results that have been impossible in former years. At the conclusion of the concert the audience rose and gave Caston and the players an enthusiastic ovation.

JOHN C. KENDEL

Detroit Launches Symphony Year

DETROIT. — Karl Krueger opened the Detroit Symphony subscription season before a distinguished Music Hall audience on Oct. 23. Four new first-desk men, Otis Igelman, concertmaster; Sebastian Caratelli, flute; Charles Girard, bassoon; and Lucius Patterson, French horn, made their initial appearance with the orchestra.

The ensemble's musicianship was evident in a program which consisted of DeLamarter's overture Holiday in Erin, Sibelius' First Symphony and excerpts from Tristan and Isolde. Erratic tempi and weak rhythms marred Krueger's conducting of the Sibelius, but he captured the spirit of the Wagner score.

As soloist in the second pair of concerts, Oct. 30 and 31, Otis Igelman demonstrated such skill and tone in playing Glazounoff's Violin Concerto that a large audience called him back for five curtain calls. For the balance of this second concert, Krueger chose Williams' suite The Wasps, the theme and variations from the second symphony of Schmidt and Stanford's Irish Rhapsody.

ALBERT FEIGENSON



Reading clockwise: William Strickland of Nashville; Paul Katz of Dayton; Romeo Tata of Lansing



Romeo Tata Leads Lansing Opening

LANSING, MICH. — The Lansing Symphony in its opening concert for the year, Oct. 21 featured Anatole Kitain, pianist, playing the Rachmaninoff Second Concerto with Romeo Tata conducting. He was given an ovation and returned for several encores, his performance being marked by exquisite taste, precision and power.

The orchestra, excellent in quality and unity performed Copland's Outdoor Overture, Liadov's Enchanted Lake, Twelve Contradances by Beethoven and closed with the Sleeping Beauty Waltz.

ETHELYN SEXTON

15th Year Initiated By Dayton Philharmonic

DAYTON, O. — The Dayton Philharmonic began its 15th consecutive season Oct. 23 with a capacity audience in Memorial Hall enthusiastically receiving the opening program. James Melton, tenor, was guest artist for



Antal Dorati Reginald Stewart

the concert. In excellent voice, he pleased the audience with two operatic arias and a group of songs and responded with three encores.

The orchestra, at full strength of 75, performed beautifully under the baton of Paul Katz, who has directed it since its inception. Its contribution at the opening concert included Bach's Toccata and Fugue in D Minor, the Second Symphony of Kabalevsky and Wagner's Overture to Tannhäuser.

A. S. KANY

Nashville Symphony Plays Opening Concert

NASHVILLE. — An audience that filled the War Memorial Auditorium attended the opening concert of the second season of the Nashville Symphony on Oct. 28. William Strickland, musical director of the Nashville Civic Music Association and permanent conductor of the orchestra, was given a warm reception of enthusiastic applause. The personnel of the orchestra has reached a total of 70 musicians and Andrew Ponder has recently been appointed to the position of assistant musical director.

The program included the Overture to Euryanthe, Beethoven's First Symphony, Mendelssohn's Hebrides Overture, Samuel Barber's Adagio for Strings, and the Polovtsian Dances from Borodin's Prince Igor.

SARA WASHINGTON

Monteux Presides Over Philadelphia Orchestra

PHILADELPHIA. — Pierre Monteux presided over the Philadelphia Orchestra as guest-conductor for its Academy of Music concerts on Oct. 24, 25 and 27. His program embraced three symphonies—Beethoven's Seventh, the Third by the Dutch composer, William Fijper, and Chausson's in B Flat. All were played in a manner that revealed a great conductor and a magnificent ensemble.

The concerts of Oct. 31 and Nov. 1, directed by Eugene Ormandy, emphasized the current observance of the 100th anniversary of the death of Mendelssohn by the inclusion of excerpts from the composer's Midsummer Night's Dream music. To companion this, the conductor offered Mozart's Symphony in D, No. 38, the Prague, and Rimsky-Korsakoff's Scheherazade, in which the solo-violin passages had a first class expositor in the person of Alexander Hilsberg, the orchestra's concertmaster.

W. E. S.

Modern Chamber Works Performed in Paris

PARIS. — Emerson Kailey, Chicago conductor, presented the first concert of contemporary American chamber music to be heard in Paris since the war. The performance on Oct. 15 was the second in a new series of public concerts sponsored by the French National Radio. Under the leadership of Mr. Kailey, the André Girard orchestra played a number of works composed in America in the last eight years. For the first time French music followers had the opportunity of hearing some of the latest compositions of William Schuman, Samuel Barber, Aaron Copland, Remi Gassmann and Bernard Rogers.



Erich Leinsdorf

Saul Caston

Fritz Reiner

Karl Krueger

New Swedish Work Has Premiere at Stockholm Opera

Genoveva by Natanael Berg is well received—Macbeth, Falstaff, Figaro and Boris acclaimed—American contralto in debut

By INGRID SANDBERG

STOCKHOLM

THE opera season has brought several interesting, even sensational events. Fritz Busch had charge of a revival of Verdi's Macbeth and succeeded in making the score sound, for the greater part, interesting, enhancing the beauties of the music and vivifying its less engrossing spots. The first big surprise of the season was the debut of Birgit Nilsson in the part of Lady Macbeth. She showed herself a distinguished artist from the start, filling the character with the necessary ferocity. Her beautiful soprano, if not yet technically finished, is voluminous and rich enough to carry over the heaviest choral and orchestral masses.

Sigurd Björling gave a fine impersonation of Macbeth at the first performance. Later, Hugo Hasslo brought us another surprise by undertaking the part of Macbeth and singing the music with uncommon brilliancy. Sven Nilsson sang the role of Banquo with poise and a fine sense of characterization. Hans Busch had brought to Stockholm the Glyndebourne staging with generally fine results. Otto Sköld designed settings and costumes.

Based on German Legend

The first genuine novelty, however, was Genoveva, a brand-new Swedish opera by Natanael Berg, which was presented on Oct. 25. Berg had already written operas dealing with the biblical Judith and the mediaeval Swedish saint, Brigitta. Genoveva, based on mediaeval German legend, has to do with womanly love, strong enough to survive the wickedness of the world. The libretto was written by the composer himself after Hebbel's version of the legend. The music is somewhat monotonous, characterizing personages and situations only occasionally. Herbert Sandberg, the conductor, got all he possibly could out of the score. Ragnar Hylten-Cavallius was somewhat more fortunate with



Jarlaas

his material, yet the dramatic qualities of the opera proved somewhat languid.

The enthusiasm with which the performance was received was due chiefly to two artists in the leading parts—Lilly Furin and Gösta Björling, a brother of Jussi Björling. Lilly Furin made a truly sensational debut in the title role. Gösta Björling, in the part of the villain, Golo, dominated the dramatic picture though he is a man of small stature. The Furin voice is a soft and lovely lyric soprano which is managed with skill; and her graceful, expressive acting might be the envy of many an older artist.

Another attractive newcomer at the opera house was the 21-year-old Swedish-American Christine Lindberg, who was born in Texas and studied with Karin Branzell. Like Miss Furin and Mr. Björling Miss Lindberg had never yet appeared on the stage till, on Oct. 29, she came forward as a beautiful and convincing Amneris. She showed a dark mezzo-soprano with strong and bright top tones and technically her voice is handled with great skill. She is small but the dignity of her bearing lent her the illusion of height. Though her parents are both Swedish she does not speak a word of that language, in spite of which she sang Amneris in Swedish without a trace of foreign accent. Her



Leo Blech and Hans Busch, conductor and stage manager, respectively, for several operas

Christine Lindberg, American contralto, who made her debut as Amneris



Birgit Nilsson as Lady Macbeth (debut) and Sigurd Björling as Macbeth in Verdi's opera

success was outstanding.

Before departing for the United States Torsten Ralf appeared as Radames, Siegmund and Lohengrin, being at his vocal best in the last-named part.

The Norwegian soprano, Randi Helseth, sang two performances of the Queen of the Night in The Magic Flute, showing poise and dramatic feeling, though insufficient accuracy in colorature. Another welcome guest, new to the Swedish public, was the Danish baritone Holger Byrding, who sang Verdi's Falstaff twice in August and September. Both the Verdi and the Mozart operas were excellent revivals last season, staged by Hans Busch and conducted by the veteran Leo Blech. A better Papageno could hardly be found anywhere than Hugo Hasslo. Anna Greta Söderholm sang the music of Pamina with youthful charm of voice.

L'Elisir d'Amore was another revival, conducted by the Italian Lamberto Gardelli and staged by Hylten-Cavallius. Charming costumes were designed by Birger Bergling. The performance disclosed a new tenor of good quality, the Norwegian, Arne Hendriksen. Technically he still has things to learn but the voice as such is good and he shows dramatic talents.

Other outstanding performances this fall have been the appearances of Joel Berglund as Figaro in Mozart's Le Nozze di Figaro, as Mephistopheles

in Faust, in the four baritone roles of the Tales of Hoffmann, as Dositeus in Mussorgsky's Khovantschina, and, above all, as Boris. Jussi Björling sang only one performance (in Faust). Because of indisposition his other appearance had to be cancelled.

We are now looking forward to several more or less novel events: A performance of Ture Rangström's opera, Kronbruden (The Crown Bride) on Nov. 30 (the late composer's birthday); a new ballet, The Johannis Night, book by Rune Lindström, music by Gunnar de Frumerie; a revival of La Traviata, conducted and staged by Issay Dobrowen, with Hjordis Schymberg as Violetta and Arne Hendriksen as Alfredo; and a revival of Tannhäuser, conducted by Leo Blech and staged by Hans Busch.

Concert Calendar Full

During the summer a number of open air concerts were given at Skansen and Tivoli. Jolanda di Maria Petris, the charming Italian soprano, appeared at the Tivoli in a program of Italian arias, scoring particularly in the Casta Diva from Norma. Joel Berglund sang French and Italian operatic airs as well as a fine group of Swedish songs. The high spot of the program was Mephistopheles Serenade, from Faust. Jussi Björling, always a popular favorite here, gave several concerts, delighting with Lieder and especially with Strauss' Serenade. Throughout Sweden memorial tributes have been paid this year to Ture Rangström. Björling and his brother, Torsten Ralf and others have offered Rangström programs. A very warm welcome was given to Karin Branzell when she sang operatic arias and German and Swedish songs at Skansen in August, when she won special acclaim with Schubert's Erlking.

Three summer-midnight concerts were conducted in the big hall of the National Museum by the composer, Moses Pergament. Here, too, tribute was paid to Rangström, his Divertimento Elegiaco being played at one concert, his Partita for Violin at another.

The concerts by the Symphony Orchestra, under Wilhelm Furtwaengler and Victor de Sabata, have been greatly appreciated. Furtwaengler conducted a program of Hindemith, Strauss and Brahms. He won special applause for Strauss' Don Juan. The conductor arrived in

(Continued on page 28)

PRINCIPALS IN GENOVEVA

Right, Gösta Björling as Golo. Below, Lilly Furin in the title role (debut)



Below, the final scene of Berg's opera, the setting by Birger Bergling



Berlin Hails Menuhin, New Staging of Tristan

By H. H. STUCKENSCHMIDT

BERLIN

THE second week of autumn brought to Berlin music lovers recollections and revivals of a brilliancy to which they were accustomed in pre-Hitler days. Berlin among German cities always had to defend its position as an international music center. Towns like Munich, Leipzig, Frankfurt, Stuttgart and Dresden competed with it vigorously.

Today Berlin is merely the largest German city, not the capital of the Reich. Nevertheless much is again concentrated here and the beginning of the Fall season 1947-48 makes it appear likely that our musical life may become as cosmopolitan as it once was.

Yehudi Menuhin was the first of the great American virtuosi to return to Germany. The readiness with which he concertized in Berlin and Munich was not a little criticized and among the Jewish DP's of the Mariendorfer UNRRA camp (for whom Menuhin gave a special concert) there developed lively controversies.

But in the end the great violinist finally convinced everybody that our split and torn world can be most quickly restored to order if people resolve to renounce hate and revert to constructive help. In Berlin Menuhin was received like a king and people stood all night long in front of the box offices of the Titania Palast and the State Opera in order to hear him.

Three times he played the Beethoven Concerto in a style marked by crystalline clarity and free from all external pathos. His bright, unearthly tone, his stupendous left hand technique, the strength and delicacy of his bowing made his performances an experience.

In the cooperation with Wilhelm Furtwaengler, who conducted all three concerts, one sensed the harmony of a mutual artistic and human understanding of the rarest kind. The Philharmonic and the State Orchestra, vied with each other in matters of precision and beauty of sound. The Dahlem Musical Society, through the good offices of which the Menuhin

concerts took place, was able to donate thousands of dollars to charitable purposes.

Menuhin not only contributed materially to the victims of the polio epidemic, the Jewish community and the Jewish DP's of the Mariendorfer UNRRA camp, but also earned large sums for the stipendiary fund of the Berlin Hochschule and the International Musical Institute, as well as for the purchase of such materials as hair for bows, materials for wind instruments and skins for kettledrums, which the musicians in Berlin badly need.

For this same purpose a few weeks earlier Walter Gieseking had played the Tchaikovsky Piano Concerto with the Philharmonic under Sergiu Celibidache. The event took place in the Onkel Tom film theatre and tickets were sold for \$2.50 to Americans only. The artistic and material success of the concert was enormous. Gieseking employed the opportunity of his infrequent Berlin visits to give three further concerts inside of two days—one program devoted exclusively to works of Scriabin, the others typical Gieseking programs ranging from Bach to Ravel.

The State Opera had a notable success with the new production of Wagner's *Tristan*. Under Furtwaengler's direction, with Erna Schlüter and Ludwig Suthaus in the name parts, Margarethe Klose as Brangaene and Jaro Prohaska as Kurvenal, the performance ranked with anything that might be presented to an international public. In vocal format and artistic economy Schlüter is today one of the foremost living Wagnerian singers.

With her bright soprano organ she developed the role of Isolde in a steady crescendo to the climax of the *Liebsteid*. Histrionically her embodiment suffers, particularly in the first act, from an excess of pathos, which not even the clever stage direction of Frida Leider was wholly able to curb. Suthaus has developed greatly in vocal respects in recent years and ranks today among the best Heldenotenöre in matters of technical skill, beauty of tone and musical intelligence.

Klose's Brangaene is vocally and dramatically as persuasive as ever,

while Prohaska's Kurvenal is filled with human warmth. The King Mark was Gottlob Frick, a guest artist from Dresden, a singer and actor of lofty qualities. The one deficiency of the performance lay in the bizarre stage pictures of Lothar Schenk V. Trapp. Furtwaengler brought to the score a plasticity and a balance of stage and orchestra of incomparable pregnancy.

Rather less fortunate was the Städtische Oper with a new production of Weber's *Freischütz*. By means of a far-fetched scenic outfit which, for instance, robbed the Wolfsschlucht scene of all its child-like romantic magic, the regisseur, Arthur Maria Rabenalt, sought by means of an architecture of ruins and a suggestion of the devastation of the Thirty Years' War to give the production a quality of timeliness. In the cast only the two sopranos, Elisabeth Grümmer (the Agathe) and Irma Beilke (the Aennchen), were satisfactory.

The Munich baritone, Hans Reinmar, has enlivened the Berlin repertory with a number of guest appearances. As Iago in a good *Otello* performance at the Städtische Oper, as Rigoletto at the State Opera and in half a dozen other parts the singer was acclaimed for his tasteful and characteristic impersonations.

Dr. Karl Forster with the choir of St. Hedwig's Church presented the beautiful but rarely heard *Stabat Mater* of Dvorak and introduced a quartet of young soloists (Gertrude Birmele, Anneliese Müller, Helmut Krebs and Sigmund Roth) who showed themselves fully equal to the expressive style of this music. Conrad Hansen, Gertrude Pitzinger, Fritz Heitmann and a legion of local pianists, singers, violinists and harpsichordists gave concerts in halls more or less full.

As far as new music is concerned four rather unequal works claimed attention. Furtwaengler conducted the first local performance of Hindemith's *Metamorphoses on Themes by Carl Maria von Weber*, the temperate yet jovial style of which lacks, perhaps, the aggressive force of the earlier and middle Hindemith, but boasts, never-

theless, a mastery of writing which should win it a large public.

The orchestra of the American licensed RIAS broadcasting station presented under the rhythmically precise direction of Walter Sieber the *Symphony (Variations on a Rhythm)* by Richard Mohaupt — a vigorous, brilliant sounding work of a composer, formerly residing in Berlin but now in New York. It made one eager to hear this composer's new stage works. Sergiu Celibidache, the fulminantly gifted Romanian conductor of the Berlin Philharmonic and one of the most zealous apostles of Shostakovich acquainted us with the Ninth Symphony of the Russian composer. After the massive pathos of the Fifth and Seventh it created a pleasantly relaxing effect.

A strong impression was made by an hour-long oratorio, *The Grand Inquisitor* by Boris Blacher, after the famous scene (adapted for the purpose by Leo Borchard) from Dostoevsky's *Brothers Karamazoff*. The first part of the work for big, sometimes eight-part chorus is effective in its unemotional but inwardly dramatic polyphony. The recitative in which the Grand Inquisitor seeks to convince Christ of the hazard or indeed the danger of his return is entrusted to a solo baritone. This part of the work has lengths which not even the telling work of Jaro Prohaska could make fully palatable. Johannes Schüler conducted the performance which was greeted with vigorous applause and did honor to the fine work of the State Opera chorus.

Among the conductors who will appear regularly on the Berlin concert and operatic podium the Baden-Baden leader, Gotthold Ephraim Lessing, stirred considerable interest, with a program containing Richard Strauss' early *Macbeth*, Sibelius' *Violin Concerto* and Bartok's *Concerto for Orchestra*. The cool virtuosity of Heinz Stanske emphasized the gypsy-like spirit of the faster Sibelius movements though without going deeply under the surface of the music. Lessing, too, gained favor chiefly for his technical mastery.

Strauss at 83

(Continued from page 5)

is never an erasure of any kind. This will be the third concerto composed by Strauss during the last five years, other music of this period including a number of smaller instrumental works in classical forms. Among these are the *Sonatina in F* for 16 wind instruments bearing the sub-title *From the Workshop of an Invalid*, first given at Dresden, and another *Sonatina in E Flat* for a similar combination bearing the legend *Merry Workshop*. He has also written an epilogue to his opera *Daphne* for nine-part unaccompanied chorus and the *Festival Music for the City of Vienna* for trumpet fanfare conducted by the composer in Vienna at the end of the war. The *Suite for 23 solo strings* entitled *Metamorphosis* written for Paul Sacher and the Zurich Collegium Musicum has quickly become established in the repertory of string orchestras.

Three operas remain to be heard in Western Europe—*Daphne* written in 1938, *Die Liebe der Danae* completed in 1940 and *Capriccio* (1941). The first of these is a mythological opera on a libretto of Joseph Gregor. *Die Liebe der Danae* based on a scenario of Hofmannsthal is inspired by the tale of Midas and was heard only at a private dress-rehearsal at Salzburg, a public performance having been prevented by the open conflict between Strauss and the Nazi authorities. An offer to produce the opera at Buenos Aires next year has been refused by the composer who is looking forward to seeing the work done in his own country. *Capriccio*, a one-act opera, has the setting of an 18th century Paris salon and has as its sub-

ject an actual conversation on the problems of text and music in opera. Produced at Munich, it is considered the most perfect expression of Strauss's later style.

Since his arrival in London Strauss has received several invitations to visit the United States once more either as conductor or merely to be present at performances of his works. The journey, he feels, would be too much for him. He remembers, however, his visits across the Atlantic with pleasure and of the work of American composers he especially admires the music of Loeffler. Among the French composers Bizet and Berlioz, from both of whom he claims to have learned much, still remain his favorites. He has little regard for Ravel, but much for Debussy. Among English composers his championship in the past of Elgar is well known, though Vaughan Williams is unknown to him, as are also the main figures in contemporary music of the last two decades. Hindemith he admires to a certain extent, Schoenberg not at all. Strauss' opinion is that Germany has given of her best in music and that her creative role is now completed.

Many of his individual views, however, on contemporary composers and musical life will be found in a forthcoming English edition of Strauss's *Letters to his Parents* written between 1880 and 1905, to be published both in Great Britain and the United States next Spring. The publication—the most important body of Strauss' correspondence yet to appear—will illuminate many aspects of musical life in Europe during the latter part of the 19th century, besides being a valuable source for the biography of one of the most prolific of the Romantic masters.



Hammond Irwin

GUIOMAR NOVAES AT WILLIAM WOODS COLLEGE

The Brazilian pianist, Guiomar Novaes, at William Woods College, Fulton, Mo., where she appeared on Oct. 23. From left to right: President H. L. Smith; Mme. Novaes; Mrs. Smith and Dr. William Meldrum, Director of the Jameson Conservatory of Music at the College. Mme. Novaes also appeared at Christian College, Columbia, Mo.

MEPHISTO'S MUSINGS

Dear Musical America:

I've been waiting until I had some direct evidence to comment on a situation that has New York music lovers—and critics—in a slight dither. Perhaps dither is the correct word to describe the condition of the critics, but a more pleasant one should be used for the music public—say, oh-ah, exhilaration. Why? you ask. I suppose you haven't noticed the new bar in the lounge of Carnegie Hall, for you haven't commented on it. On the other hand, I'm sure some of your editors have noticed it. I visited it myself the other night and observed that business was brisk. It's the first time anything stronger than soda pop has been served in the sacred purlieu in the winter time—you'll remember that beer was available during the summer Pops seasons. And the customers seem to like the innovation.

One result should favor the American composer. That benighted individual seems fated to find his music, if played at all, put rather close to the end of concert programs. With the new bar in force, patrons are apt to experience a mellower attitude towards the last half of the program. I noticed it myself.

On the other hand, what about the critics? They are somewhat peeved because the consumption period lasts longer than any previous intermission and quite often these hard-working scribes have to miss some of the last numbers—they are complaining bitterly, too—as if they didn't hear enough music! And if that last number happens to be an American novelty, all the good effect mentioned above is dissipated. Warning to Americans who wish to be heard by the daily scribes: Get your piece put on just after intermission.

Apropos of hearing music in a rosy glow, I wonder if the champagne that was freely distributed to reviewers before the opening of the new Cinema Dante last month had any perceptible effect on the tone of their reviews of the new movie, Lucia di Lammermoor. Judging from the ones I read, it was a

wasted expenditure. Or, rather, they should have had a better movie to follow the bubbly stuff. Released through Grandi Films, this is another operatic attempt similar to the Barber of Seville seen a few months ago and with the same soprano, Nelly Corradi, and the same bass, Italo Tajo. It is perhaps even more ineffective than the barber, because even more static. This business of standing around and singing is neither operatic nor cinematic but less of the latter than the former. I still maintain, with your reviewer of the Barber, that imagination is needed, and sorely, to translate opera successfully to the films.

And that reminds me. I've been remiss about mentioning another Italian effort I saw this summer—The Great Dawn, with the tiny conductor, Pierino Gamba. Already in this country and destined to do some stickwaving over our orchestras, the pocket maestro's reputation is not too well heralded in this Superfilm offering, a story full of stock characters and situations. If only some genuine effort had been made to show the necessary musical training which results in such prodigious feats of conducting as he performs—but instead, all we ever see of the child's learning is an occasional test in perfect pitch by a Bing Crosby-ish priest who smuggles his teaching to the boy against the wishes of a stern grandparent. One can scarcely believe that the boy can conduct Beethoven's Fifth, Schubert's Unfinished and Moment Musical and Rossini's William Tell Overture. In real life, he probably can. And I hope to see and hear him do it some day.

Speaking of American composers, as everybody seems to be doing these days, I have to hand it to Gian-Carlo Menotti. Of course, he's been considered Italian-American, but all his success has been made here and though his accent and a certain old-world charm of manner remain, he's truly a Star-Spangled Boy—a white-haired one of the entertainment field. Not only did his Medium and Telephone enjoy a record run on Broadway (211 performances, closing date Nov. 1) but the double bill is on tour of key cities in this country, plans are afoot to take it to England (possibly in 1949) and both operas have been recorded by Columbia with the original casts. Also a Columbia University associate in music gave up his academic job to conduct the works on tour—Igor Buketoff.

Of course the movies have been hot and fast on Mr. Menotti's trail. He can practically write his own ticket—or am I putting it too strongly? Never mind, I'll keep my fingers crossed if anyone is superstitious. And the latest is that Gian-Carlo's play, A Copy of Madame Aupic, has been acquired by Richard Davis for Broadway production after some spirited bidding. A comedy, it tells of a man who, unable to marry the lady of the title, weds another and tries to make her over into a replica of his former love. Ought to be fun. Any music, I wonder? Probably have to pay some union musicians anyhow, so why not give them something clever

AD LIB

David Mellet



"And this, children, is what a record looked like!"

by Menotti to do? is my suggestion to Gian-Carlo.

I sincerely hope that Walter Damrosch is better and can read this with equanimity. The grand old man of 85 is sick, they tell me, and all during the recent terrible forest fires in Maine his family kept wondering if they should inform him of the danger to the Damrosch home in Bar Harbor. You know what happened—it, along with more than 200 other homes in the fashionable resort, was destroyed in the holocaust. The climate up there suited me much more than usual, although I wouldn't be devilish enough to wish for a forest fire just to warm my old bones, used to their peculiar southern exposure. In fact, I'm generous enough to wish it all had never happened and that Walter didn't have to be greeted with such sad news in convalescence.

Names make news, they say. Sometimes they make something funnier, if not louder. Consider the case of your own printer and what he did to a recent headline. It came out like this:

"HONEGGER WORK PLAYED IN BOSTON: Koussevitzky Returns to Lead Orchestra After Illness—Never Performs Brahms."

What's this? I asked myself. Koussevitzky practically always plays Brahms. Whatcha tryin' t' put over? I read down into the story and all was explained. It began: "Ginette Neveu made an impressive debut . . . playing the Brahms Violin Concerto". See what one slip can do? I hope you saw this and corrected it for the sake of the illustrious Boston conductor, the brilliant French violinist—and Mr. Brahms.

Once again on the subject of native musicians, did you happen to notice what Edward Lockspeiser wrote in his excellent account of Richard Strauss on page eight? In an interview with the legendary octogenarian, Mr. L. quotes him as liking best of our music the works of Charles Martin Loeffler. Do you

know, I had a laugh at that. Loeffler, though an undoubted patrician and a composer of great charm and finesse, was never truly of this country although he lived and worked many years here. His milieu was always that of French impressionism, his tastes refined—but Gallic. To consider him a "modern American" is rather absurd—and that Strauss should single him out proves something or other. Perhaps just an ignorance of what's been going on in the good old U. S. A. since the first World War. Anyhow, Mr. Lockspeiser got a polite response to his question, which was obviously beamed at your readers and rightly so.

A letter from Italy brings the news that Adolfo Betti, formerly of the Flonzaley Quartet is mayor of a town. He is not neglecting music, however, and he keeps in touch with the other members of the quartet, all of whom are still alive and active. The many thousands who used to hear the Flonzaley Quartet will be cheered to know that its members are flourishing and that Mr. Betti remembers America, too, with affection.

Quoted without comment: A San Francisco reviewer recently had this to say about a concert given by the Griller String Quartet: "On this occasion they played two little-known compositions, Sibelius' Quartet in D Minor, Op. 56 (Voces Intimae) and Haydn's The Seven Last Words from the Cross, Op. 51. If these works did not seem quite successful, it was because of the remarkable performances."

What's in a name? That's what Tossy Spivakovsky, the Russian violinist, wants to know. Last week he played a concert in Oil City, Pa., and the next day was reviewed in the Morning Derrick and the Evening Blizzard! Gushingly in the first, and not too coldly in the second, hopes your

Mephisto

De Luca Brilliant in Farewell Recital

THE song recital by Giuseppe De Luca in the Town Hall on Nov. 7, marking his 50th anniversary before the public, was more than a song recital. It was an Occasion. The ever-popular baritone made his first appearance before the public as Valentin, on Nov. 6, 1897 at Piacenza, Italy, and has been singing continuously, save for war years, ever since.

This is not the time nor the place to comment on the unchanged beauty of Mr. De Luca's voice which at 71 years still retains its youthful freshness. Of his style, less need be said. One only hopes that some of the contemporary singers, especially those who try to sing Mozart, were present and took notice of how Mr. De Luca performed his Mozart recitative and the aria *Aprite un po'* which followed.

Early Italian works were delightful and even some light, not to say trashy "popular" songs of the day were made delightful by the manner of their presentation. Most of these were encores. Three of the arias of Mephistopheles from *Damnation of Faust* were the least successful. This music does not sound well without orchestra nor is the Italian translation of the text a particularly happy one. Of the three, the Aria of the Roses which precedes the Waltz of the Sylphs was the best. Of several songs, the audience demanded repetitions, these were Monteverdi's *Maladetta sia l'Aspetto* and Bizelli's *C'era una Volta*.

Mr. De Luca was greeted by an

TENOR PLAYS FOOTMAN TO BARITONE

Giovanni Martinelli hands Giuseppe De Luca out of his carriage to attend a party after the famous baritone's recital, which marked simultaneously his 50th anniversary and his farewell



audience which stood as he entered and applauded frenetically throughout. The house was sold out and more than 100 auditors were seated on the stage. An interesting diversion was provided after the intermission by Mme. Frances Alda who sang so often with Mr. De Luca at the Metropolitan (with especially happy memories in Marouf), who gave a very beauti-

ful tribute to him as a man and an artist. Mr. De Luca in replying said that this was his last official concert "though I won't say I'll never sing again." He added that he would spend most of his time hereafter in teaching younger singers who, it is to be hoped, will profit by the opportunity as many of them may well do! H.

Tchaikovsky Opera Brings New Singers

Tamarin Makes Debut With New York City Company—Salome Repeated

At the performance of Tchaikovsky's *Eugen Onegin* at the City Center on Nov. 7 Ilya Tamarin, Russian tenor, made his debut with the New York City Opera Company in the role of Lenski.



Evelyn Keller

Mr. Tamarin was at his best in the lyric passages, where his voice had a pleasant quality. The dramatic climaxes of the role overtaxed him. His singing of the famous aria in the third act, however, was effective and he was cordially applauded. He was unfortunately costumed and his acting, like that of most of the other members of the cast, was awkward.

Evelyn Keller's fresh, warm voice was admirably suited to the part of Tatiana. Ralph Herbert was a musically satisfactory if rather wooden Onegin. Norman Scott, making his first appearance as Prince Gremin, sang resonantly and well. And other leading parts were taken by Lydia Edwards, Rosalind Nadell, Mary Krete, Edwin Dunning, Arthur Newman, Nathaniel Sprinzena and Michael Arshansky. Laszlo Halasz conducted spiritedly. S.

Salome Heard Again

Another performance of Strauss' *Salome* was given at the City Center on Nov. 9, with a change of cast from the first production. Mary Krete sang Herodias and proved extremely effective vocally although a bit on the uncommunicative side in acting. Brenda Lewis again gave her interesting performance in the title

role. Ralph Herbert sang sonorously as Jochanaan, Frederick Jagel was the experienced Herodes, William Horne the Narraboth and Rosalind Nadell the Page. Laszlo Halasz conducted. None of the minor stage mishaps of the first performance was noticeable except for the squish of the fruit which Herodes again threw petulantly across the stage after *Salome* refused it. John the Baptist's severed head was apositely black-tressed this time instead of blondined, as previously. And *Salome* took better aim with her veils. Q.

Announcement Made Of Music Contests

The Rachmaninoff Fund has created a special award for its second piano contest, independent of the previously listed prizes, consisting of a Carnegie Hall recital to be presented during the 1948-49 season. All pianists who are regional winners or national finalists in the Fund's regional auditions this fall will be eligible for the award in the national finals next spring.

The New York Philharmonic-Symphony Young People's Concerts Committee will hold auditions for young pianists and violinists to choose soloists for the junior series next season on Jan. 17 and successive Saturdays. Two children between the ages of 9 and 12 will be chosen for the Town Hall series; and two between 12 and 17 for the Carnegie Hall series.

The Leschetizky Association of America will hold its second piano contest in March 1948, and will present the winner in recital in April. Application blanks may be had from Mrs. Miklos Suba, 69 Willow St., Brooklyn, N. Y.

Critics Circle to Give Awards For Best American Music

The Music Critics Circle of New York will give awards for outstanding works by American composers presented for the first time in New York during the current season, according to a recent announcement by Miles Kastendieck, president of the Circle. This is a continuation of the policy of

giving annual recognition to American music. Officers re-elected are Mr. Kastendieck, music critic of the New York *Journal American*, president; Francis D. Perkins, of the New York *Herald Tribune*, vice-president, and Harriet Johnson of the New York *Post*, secretary-treasurer.

Rochester Opera Stages *Trovatore*

Eastman Theatre Concert Series Present Piano Quartet—Elman Gives Recital

ROCHESTER.—On Oct. 29, the Rochester Grand Opera Company presented *Trovatore* at the Auditorium Theatre. In the cast were Frederick Jagel, tenor, (Manrico), Selma Kaye, soprano, (Leonora), Rose Marrone, mezzo-soprano, (Azucena), and Claudio Frigerio, baritone, (Count Di Luna).

Elsa Jordan, dance artist, and Grant Johannesen, pianist, gave a joint recital at Strong Auditorium, on the River Campus of the University of Rochester, presented by the Dance Club, College for Women. There was a large attendance.

On Oct. 17, the first event in the Eastman Theatre concert series was the First Piano Quartet, playing a brilliant program before a capacity audience. Mischa Elman, violinist, returned to Rochester Oct. 23, to play a wonderfully beautiful program at the Eastman Theatre before a large audience. He was accompanied by Wolfgang Rose at the piano.

Jose Echaniz, pianist, opened the Kilbourn Hall chamber music service on Oct. 28. He played with dazzling technique and included on his program a group of early Spanish composers, previously unheard in Rochester and also two of Dr. Howard Hanson's compositions.

The Ballet Theatre gave a performance at the Eastman Theatre on Nov. 3, presenting four ballets, *Les Patineurs*, *Jardin Aux Lilas*, *Pas de Quatre* and *Helen of Troy*.

Andre Marchal, organist of the Church of Ste. Austache in Paris, where he succeeded the late Joseph

Bonnet, was heard in recital at St. Paul's Episcopal Church on Oct. 26, under the auspices of the Rochester Chapter of the American Guild of Organists. MARY ERTZ WILL

Mengelberg Fails To Win Exoneration

AMSTERDAM.—Johan A. Bottenheim, attorney for Willem Mengelberg, has announced that the former conductor of the Amsterdam Concertgebouw Orchestra has failed in his attempt to win exoneration from charges of sympathizing with the Nazis. On Oct. 21 the Central Honor Council for the Arts barred Mengelberg for six years from public appearances as a conductor and from membership in professional organizations.

Mr. Bottenheim stated that this means "practically a life sentence for Mengelberg, who is very ill after a recent hernia operation in Switzerland." He added that "one thing he wanted most was to be able to conduct again in Holland. It is doubtful whether he will attempt to conduct elsewhere."

New Orleans Hears Two Operas

NEW ORLEANS.—The New Orleans Opera scored with two impressively produced operas—*Romeo et Juliette* with Raoul Jobin and Patrice Munsel in the leading roles, and *Tosca* with Sara Menkes, Argentine soprano, making her North American debut in the title role. Eugene Conley as Cavaradossi and Alexander Sved as Scarpia were excellent.

Two completely sold-out houses greeted the Gounod work and two vast audiences attended the latter. Miss Menkes possesses many assets which serve her well. Eugene Conley, always a dependable artist, surpassed all his previous efforts. Mr. Sved, engaged to replace Lawrence Tibbett who was taken ill in this city, was a completely satisfactory Scarpia. Walter Herbert conducted both works with authority. H. B. L.

Owner of Peters Edition To Found Publishing House Here

Walter Hinrichsen, owner of the Peters Edition, who for the past two years has been Music Officer of Information Control Division, Office of Military Government for Germany, in Berlin will return with his wife to the United States at the end of this month. He has made plans to found a new publishing house in New York and to concentrate in his catalogue on the old masters and modern American composers.

Ballet Theatre to Visit Bogota, Columbia

Ballet Theatre will appear at the Teatro de Colon in Bogota, Columbia, from Jan. 11 through Feb. 14, at the invitation of the Ninth Pan-American Conference. Six airplanes have been chartered to carry the 65 dancers and staff members, orchestra of 40, and scenery and costumes for 28 ballets to Bogota. Max Gberman and Ben Steinberg will conduct the orchestra. The Colombian Government is sponsoring the engagement.

Naumburg Endows Course In Music At Harvard

CAMBRIDGE, MASS.—Walter W. Naumburg of New York has made a gift of \$250,000 to Harvard University for the endowment of a course to be known as the Walter W. Naumburg Professorship of Music. Mr. Naumburg, an amateur cellist, is a graduate of Harvard. His father, Elkan Naumburg, endowed the Naumburg Fellowship in Composition at the University.



Kalman photo, Budapest

ALLEXANDER SVED, leading baritone of the Metropolitan Opera Association, returns to America to fulfill coast to coast concert engagements in the United States and Canada. Mr. Sved enjoyed tremendous successes on his first tour of Europe in seven years. Highlighting his five months abroad were operatic appearances at La Scala in Milan, Teatro Reale, Rome and Naples, Venice and Budapest. He earned rich praise in recital at the May Festival in Florence and was heard on Italy's famous radio program, the "Martini Rossi Hour". In addition to his American recordings for Victor, his albums recently made in Italy for "Cetra" will be released here soon. Mr. Sved is under the exclusive management of Annie Friedberg, 251 West 57th Street, New York 19, N. Y.

Concerts in New York

Milstein Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Nathan Milstein, violinist, assisting artist. Carnegie Hall, Oct. 23:

Prelude No. 8 in E Flat Minor from Book I of The Well Tempered ClavierBach-Stokowski
Symphony in A Minor, No. 3, (Scotch)Mendelssohn
Violin Concerto in A Minor, Op. 53Dvorak (Mr. Milstein)
Francesca da RiminiTchaikovsky

If we must hear Dvorak's Violin Concerto, then by all means let us have Nathan Milstein to play it. His performance was pure wizardry. His bow darted like a serpent's tongue; clusters of notes were thrown off in a silver spray of sound; and the cantilena passages were sung so richly that one hated to see him plunge again into the musical filigree with which the concerto is filled. Mr. Milstein's rhythm was sometimes capricious, but Mr. Stokowski gave him a sympathetic accompaniment. This was a well-nigh ideal interpretation.

The other peak of the evening was Mr. Stokowski's frenzied reading of Tchaikovsky's Francesca da Rimini. Since the music is also frenzied, the result was a magnificent performance. No one can surpass Mr. Stokowski in drawing loud and often beautiful sounds from an orchestra. Bach and Mendelssohn did not thrive under

similar treatment, but it was the second half of the concert which one remembers. Mr. Milstein was recalled many times after the concerto and Mr. Stokowski had an ovation of his own at the end. The program was repeated on Oct. 26. S.

Bernstein Presents Mozart, Berg, Musorgsky Program

New York City Symphony, Leonard Bernstein, conductor; soloists, Stanley Weiner, violinist; Walter Trampler, violist, and Rose Bampton, soprano. New York City Center, Oct. 27, evening.

Symphonic Concertante.....Mozart
Selections from Wozzeck.....Berg
Pictures from an Exhibition.....Musorgsky

On this occasion, Mr. Bernstein gave ample proof that he understands and appreciates the quiet, joyous form of classic chamber music so well exemplified by Mozart's Symphonic Concertante in E Flat Major, K. 364. The work was presented with loving care and scrupulous adherence to the essential spirit of Mozart. Stanley Weiner, concert master of the orchestra, and Walter Trampler, first violist, had obviously worked out all the intermingling nuances of their solo parts with great industry, and the entire ensemble was welded together under the hands of a conductor who knew how to make the music sound quite as pleasant as Mozart intended it to be. Mr. Bernstein conducted with (for him) an almost unheard-of restraint and classic elegance.

For those who have lately concluded that the music of Alban Berg is more important than it first seemed, Mr. Bernstein's presentation of three fragments from the opero Wozzeck, with Rose Bampton as soloist, was no doubt a memorable event. Miss Bampton sang with great dramatic intensity, and Mr. Bernstein wrung out



Nathan Milstein

Marion Bauer

of his orchestra the strained climaxes and sinister background rumblings of the work in an admirable fashion; still, for those who are not Berg enthusiasts, the music bears a strong resemblance to that which we hear constantly in the movies and over the radio programs as background to horror stories. One can admire an excellent performance of a work which one does not admire in itself, however, and this was a case in point. The audience reacted with great enthusiasm.

The exciting choreographic qualities for which Mr. Bernstein has become famous as a conductor came well to the fore in his presentation of Musorgsky's Pictures from an Exhibition. There is really no good reason why frenzy on the podium should not be coupled with frenzy in the music performed, and Mr. Bernstein does this sort of thing to perfection. G.

Philharmonic-Symphony Students' Concert

The one novel feature of the Philharmonic-Symphony's Students' Concert on Oct. 25 was the first performance in orchestral form of Marion Bauer's tone poem, Sun Splendor, which the composer originally wrote

ORCHESTRAS

in 1926 as a piano number for a concert of "nature pieces" in Town Hall. Miss Bauer, who claims to have had an orchestral investiture in mind from the first, scored the work in 1946 for flutes, piccolo, English horn, bassoons, clarinets, bass clarinet, four horns, three trumpets, three trombones, tuba, tympani, harp, percussion and strings. It is difficult to imagine that the music should have been conceived in any other dress; at all events, the composer has colored her piece with quite a luxuriance of timbres and the rich hues she has applied enhance the pictorial quality of her ideas. Miss Bauer was called to the stage to acknowledge the applause.

The remainder of Mr. Stokowski's program consisted of repetitions of the conductor's orchestral version of Bach's E Flat Minor Prelude, from the Well Tempered Clavier, and of Mendelssohn's Scotch Symphony. Mr. Stokowski also offered for the first time at the Philharmonic-Symphony the Prairie Night and Celebration, from Copland's Billy the Kid and his own "symphonic synthesis" from Musorgsky's Boris. P.

Monteux Conducts Pijper Symphony

Philadelphia Orchestra. Pierre Monteux conducting. Carnegie Hall, Oct. 28:

Symphony No. 7 in A, Op. 92..Beethoven
Symphony No. 3.....Pijper
Symphony in B Flat, Op. 20..Chausson

Sanity and sobriety, two qualities which are not exactly prominent in the catalogue of virtues of our leading

(Continued on page 31)

RECITALS

Anahid Ajemian, Violinist

For her recital in Town Hall on Oct. 23, the violinist Anahid Ajemian chose a rather provocative program. The Bach Sonata in E Major, No. 3, Saint-Saëns' Rondo Capriccioso, and even William Walton's violin concerto are works familiar enough to the concert-goer; but one entire section of the recital was given over to works which, at least in a violin-piano arrangement, were given either their first or first American performances. It is usually interesting, if not always rewarding, to hear a piece of music for the first time, and Miss Ajemian should be commended for her adventuresome spirit.

The group of new works, by Satie, von Webern, Hovhanness, John Cage, and Riegger, were authentic enough examples of the contemporary idiom in music, and were played with great sympathy by Miss Ajemian. On the whole, however, these works would require more than sympathy to invest them with any considerable musical importance. The Bach Sonata was played with sincerity and intelligence by Miss Ajemian and her accompanist, Philip Fradkin, though one occasionally might have wished a trifle more boldness and sonority; the Walton concerto was negotiated with address and fluency, though the work seems rather colorless with the orchestral background lacking; and Miss Ajemian was quite equal to the degree of technical virtuosity required in the execution of the Rondo Capriccioso. G.

Conrad Thibault, Baritone

To judge by the size and behaviour of the audience which greeted him at the Town Hall, Oct. 24, the well graced baritone, Conrad Thibault, might profitably give many more recitals hereabouts than he does. His



Anahid Ajemian



Conrad Thibault



Claudette Sorel



Anatole Kitain

program this time was rather unconventionally arranged, beginning with Spanish songs in arrangements by Joaquin Nin and Obradors and continuing with five numbers from Hugo Wolf's Italian cycle, Franck's La Procession, Debussy's Chevaux de Bois and Les Cloches and Poulenc's La Belle Jeunesse and concluding with a couple of groups in English by Bowles and Sacco and some American folksong arrangements.

As usual, the artist pleased greatly by the intelligence and sound taste of his singing and his grasp of the various styles represented on his list. If the musical value of the Spanish numbers, such as Blas de Laserna's La Majas de Paris, the popular Madrid ditty, El Vito, and Obrador's La Guitarra Sin Prima is not large, Mr. Thibault's poised delivery and eloquent treatment lent them an illusion of worth. Beauty of phrasing and a grasp of their moods also marked such Wolf songs as Auch kleine Dinge, Schon Streckt' ich aus im Bett die Müden Glieder, Und Willst du deinen Liebsten Sterben sehen and Was Soll der Zorn, while Debussy's Chevaux de Bois and Les Cloches revealed sympathy and understanding.

In some respects Mr. Thibault did his best work in the American group

and stirred his hearers to considerable enthusiasm. He was tastefully accompanied by Alderson Mowbray. Y.

Anatole Kitain, Pianist

Anatole Kitain, Russian pianist, did some of his best playing at his Carnegie Hall recital on Oct. 24 in his closing group. This included a sensitively tinted performance of Debussy's Reflets dans l'eau, a sparkling projection of a Brazilian Dance by Camargo Guarnieri and a colorful delineation of three Contes d'Espagne by Turina. Previously he had invested a Chopin Mazurka in A Minor and the same composer's Andante Spianato with the poetic and tonal charm that has marked his playing on other occasions.

The program opened with the Bach-Goedicke Prelude and Fugue in G, followed by Beethoven's Sonata in D, Op. 10, No. 3, and the César Franck Prelude, Chorale and Fugue. After an extended Chopin group came an Etude for Left Hand Alone by the Lisztian Charles V. Alkan and two Scriabin Etudes, the one in C Sharp Minor and the so-called Pathétique, Op. 8, and, at the end, Liszt's Mephisto Waltz. It was a lengthy and taxing list and, whatever the reason may have been, in his playing of it the pianist did not consistently main-

tain as high a standard as prevailed at his recital last season. While his driving energy remained unflagging to the end, he frequently sacrificed technical accuracy to excessive speed and indulged in overpedalling, while interpretatively he rarely penetrated far below the surface of the music. C.

Chamber Music Concertante

A delightfully unhackneyed program was given by the Chamber Music Concertante in the Carnegie Recital Hall on Oct. 24. The group was made up of Michel Nazzari, oboe; Christine Nazzari, flute; Raymond Sabinsky, viola; Nathan Stutch, cello; and Hellmut Baerwald, piano. With two exceptions, the Trio, Op. 40, by Rousset, for flute, viola and cello, and Saint-Saëns Sonata, Op. 166, for oboe and piano, the evening was devoted to masterpieces of 17th and 18th century music. Couperin's L'Apothéose de Corelli was played by Miss Nazzari, Mr. Nazzari, Mr. Stutch and Mr. Baerwald. Mozart's delectable Adagio and Rondo (K. 617) was performed with the substitution of a celesta for the glass harmonica. The concerto from Bach's Cantata No. 152; Leonarda Vinci's Flute Sonata in D; a Duo Sonate in G Minor for flute and oboe by Boismortier; and Telemann's Trio in C Minor completed the list. N.

Claudette Sorel, Pianist

A 15-year-old pianist of uncommon attainments, Claudette Sorel, who was last heard in New York in 1943, played before a highly appreciative audience in Town Hall on the afternoon of Oct. 25. Although the pianist's handling of certain works such as the Mozart Sonata in C Major (K. 330) was naturally not that of a more mature artist in regard to understanding of its inner depths, her mechanical equipment, intelligence,

(Continued on page 17)

Large Audience Hears Kreisler

**Veteran Violinist Plays at
Orchestra Hall — Numerous
Artists Appear**

CHICAGO.—At Fritz Kreisler's recital in Orchestra Hall on Oct. 26 every seat was taken and the stage was filled as well—proof that the venerable violinist is as much beloved today as at any time during his long career. He began the program, which was the opening event in the History and Enjoyment of Music Series, with Bach's Unaccompanied B Minor Sonata, and his beautiful warm tone softened the austere character of the music. With Carl Lamson at the piano, Mr. Kreisler played Schumann's C Major Fantasy, Chausson's Poème and a group of shorter pieces.

Rawn Spearman, tenor, made his Chicago debut in a Kimball Hall recital on Oct. 28 and revealed a voice of extraordinary natural beauty particularly when he sang in the middle range. His interpretations of arias and songs by Monteverdi, Bach, Haydn, Brahms and Puccini were sensitively colored. Oland Gaston played skillful piano accompaniments.

On the following evening Kimball Hall was the scene of a chamber music concert sponsored by the University of Chicago. Millard P. Binyon lectured on vocal and instrumental styles, and Dorothy Staiger, soprano, George Weaver, clarinet, Milton Preves, viola, and Perry O'Neill, piano, presented works by Brahms, Schubert, Ravel and Schumann.

Elizabeth Travis, pianist, who made an excellent impression in her debut here last season, showed that she had become an even finer artist when, on Sept. 30, she played an ambitious program of works by Bach, Hummel, Schumann, Debussy, Chopin and Fuleihan in Kimball Hall. Her feeling for style, her balanced tone production and crisp, clean technique equip her for a promising career.

In his Kimball Hall recital on Oct. 2, William Charles, bass, revealed rare interpretative gifts. He sang songs by Schubert and Wolf with beautiful shadings and always made the text perfectly clear.

Maurice Smith, soprano, was presented by St. James Choir School in a recital at Kimball Hall on Oct. 3. Songs by Handel, Bach, Beethoven, Brahms and Grieg were included on her program.

Carol Brice Scores

Carol Brice, contralto, scored a big artistic success on Oct. 7 in her Orchestra Hall recital sponsored by the Institutional A. M. E. Church. Her program was made up of highest quality music with no concessions to popular taste. Accompanied at the piano by her brother, Jonathan, Miss Brice sang songs by Sarti, Durante, Brahms and Gluck—music which displayed her intelligent musicianship as well as the rich tone and large range of her voice.

Constantine Callinicos gave a piano recital in Kimball Hall on Oct. 8, playing works by Bach, Beethoven, Brahms and Chopin, and a modern group which included two Greek Dances of his own composition.

The Jimmy Payne Dance group gave two dance recitals at Kimball Hall on Oct. 10 and 11 for the benefit of the Jennie Rubinstein Memorial Cancer Fund.

The Chicago Trio (Ruth Klauber, piano; Robert Dolejsi, violé d'amour; and Peggy Hardin, flute) played a program of 17th and 18th century music at Kimball Hall on Oct. 14.

Sarah Gorby, contralto, gave an interesting recital of Hebrew, Spanish and Russian folk songs at the 11th St. Theater on Oct. 19. Her voice, though small, was of pleasant quality, and she interpreted her music charmingly. Arnold Miller played excellent piano accompaniments and also played

his own Piano Rhapsody on Jewish Themes.

Stell Anderson, who began her piano career in Chicago, gave a recital in Orchestra Hall on Oct. 19. It was unfortunate that only a small audience was on hand for Miss Andersen's music had poetry and imagination. Especially beautiful was her performance of Brahms' B Flat Minor Intermezzo. Mozart, Grieg, Chopin and a generous sprinkling of modern works, made up her program.

Bruce Barbour, Chicago-born pianist, gave a recital of standard compositions at Kimball Hall on Oct. 20. He played well known pieces by Bach, Chopin and Schumann with a clean, firm technique and good tone.

The Fine Arts Quartet of the American Broadcasting Company opened a series of six chamber music concerts in Fullerton Hall on Oct. 22. The quartet, which consists of Leonard Sorkin and Joseph Stepansky, violins, Sheppard Lehnhoff, viola, and George Sopkin, cello, gave a skillful, smoothly polished first Chicago performance of Shostakovich's Third String Quartet. The music proved witty and sparkling, though of superficial character. Beethoven's Sixth Quartet, Op. 18 and Brahms Sextet, Op. 36, were also played. Harold Klatz, viola, and Karl Fruh, cello, joined the group for the Brahms.

The Tudor Madrigal Singers, directed by William Ballard, gave a program of Italian and English madrigals in Kimball Hall on Oct. 24.

RUTH BARRY

Recitals Under Way In Denver

DENVER.—It fell to the lot of the Oberfelder-Slack Series to present the first concert of the season, and the large and enthusiastic audiences which attended the opening of both of their series indicated they may expect another banner year.

Patrice Munsel opened the DeLuxe Artist Series on Oct. 13, and she made a distinct impression on her first appearance in Denver. Robert Merrill was the first attraction on the Fine Art Series. This was his first appearance in Denver also, and in spite of inclement weather he drew a fine audience and made a favorable impression on local music lovers.

The Fox Concert Series opened on Oct. 29 with Harry Huffman, manager, presenting Robert Weede in his Denver debut. This fine artist was in top form and was received with marked enthusiasm by a capacity audience.

J. C. K.

New Music by Krenek And Toch Presented

LOS ANGELES.—Chamber music programs began in the Ebell Theater Oct. 6 and 13, with Evenings on the Roof made notable by the new music of Ernst Toch and Ernst Krenek. The Toch Piano Quintet, Op. 64, was given a good reading by the American Art Quartet, Eudice Shapiro leading, and the composer at the piano. It is rhythmically interesting and easily comprehended.

The Krenek Violin and Piano Sonata (1945), ably played by the composer and Adolph Kodolsky, consisted of unrelated movements and the piano part was given preference. The final allegro vivace was surprising in its humor. The Budapest Quartet played in the Ebell Theater Oct. 14 and 19 for the large Music Guild audience.

I. M. J.

Leschetizky Association Holds Paderewski Dinner

The Leschetizky Association of America held its annual Paderewski Birthday dinner on Nov. 6 at the Lotos Club, East 66th Street, New York City. Benna Moisevitch was guest of honor.

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If Petrillo Has His Way: A Fantasy on an Original Theme

By IRVING KOLODIN

(Music Critic of the New York "Sun")

THE scene could be an office building in Chicago. James C. Petrillo, president of the American Federation of Musicians, is reading a statement. "We don't know of another business in this country that would make an instrument that would destroy it. We're taking the same position." Turning to an assistant he might add: "Take that out and have it typed up."

The assistant returns in a few minutes with a troubled expression.

"Say, boss," he might exclaim, "we're in trouble. The stenographers took one look at the part that reads: 'Members of the American Federation of Musicians . . . are determined once and for all that they will not make the instrument that will eventually destroy them,' and said: 'What a wonderful idea! From now on, we don't use carbon paper.'"

Surprise and consternation. "What's that got to do with it?" a member of the group could say. "They just type the same amount anyway." "Well," the first assistant remarks, "They said the use of carbon paper is unfair competition for unemployed stenographers. If every letter was played by a live stenographer—pardon me, typed by an individual girl—naturally there'd be more work for more stenographers. The way it is, a good stenographer is exploited by a piece of paper that costs a penny to buy and writes letters just the way she does. . . ."

"They said they were putting in effect the Petrillo plan. If you want Heifetz to play for you, no more records. You go and hire Heifetz. If you want a stenographer to type a statement for you, no more carbon paper. You go and hire a stenographer for each copy."

Events moved swiftly that day. The grandiose implications of the P.P.P.P.P.P.—the Petrillo Plan for Perpetual Protection of the Perplexed Proletariat—caught on like dust on vinylite. Dial telephones were hunted up by outraged switchboard operators, piled in the streets and mashed under the wheels of buses pushed by former drivers of horsecars. Unemployed tallow molders emerged from hiding and stoned the gas and electric company, sabotaged power plants, attacked citizens coming to pay their bills, and passed out handbills reading: "Back to the candle. Let there be darkness!"

THE climax was reached when word began to filter in from rural areas that the Petrillo plan had come to the attention of local inhabitants. Like the dog who curls at the foot of a grieving master, the hens had sensed the new concept abroad in the world and reacted accordingly. They had stopped laying eggs.

As explained to a representative of the *Poultry Tribune* who interviewed a Rhode Island Red (the obvious choice for leadership in such a situation) they took the following position: "In laying eggs, hens are creating the instrument of their own destruction (a statement quoted without permission of the copyright owner). Not only are eggs capable of hatching other chickens, they are also stored away and kept for such time when they may be sold. Obviously, this diminished the importance of the chicken. Granted that a storage egg lacks the taste

and quality of the fresh egg, the fact remains that it can be used for a variety of purposes in which it supplants live talent. Consequently, we're quitting."

Reminded that the failure to produce eggs would merely result in creating a demand for other foods and would eventually lead to race suicide, the Red replied: "That's a problem for future generations. This way we'll grow up to be real old chickens and not be killed off just because more eggs are coming along."

Leaving the assembled board to stumble downstairs through darkened corridors (the tallow molders had by then destroyed the power plants and the elevator operators had been dispersed by carpenters determined to have the staircase restored to its rightful place) one may note, as coda to this fantasy, an immemorial truth: right is not accomplished by compounding a wrong.

If there is a grievance against the primary purpose for which records are made, for private home use under circumstances that could not possibly be to the detriment of professional musicians, Petrillo has not stated it. If he has a grievance against the secondary use to which a record may be put, in juke boxes and on the air for profit to some one other than those who made it—let him seek the recourse available to all whose rights have been invaded: either the courts of the land or, if there is no covering legislation, the halls where laws are made.

(Reprinted by permission of the New York "Sun" and the author.)

At Four Score and Five— The Unbeatable "Bee"

IF ever L. E. Behymer decided to run for Mayor of Los Angeles, or Governor of California, or some as yet unclassified office which would take in the entire West Coast, he would be elected by a landslide. It is safe to say that no more respected and beloved figure exists in that strip of coast so often called sunny than the genial, undefeatable "Bee." On Nov. 5 he celebrated his 85th birthday and the tributes came so thick that it took hours to open the telegrams, answer the phone calls and acknowledge the gifts. The grand old man held court and his large family and thousands of friends paid him homage.

From the picture which appears on page 3 of this issue, it is easy to see that Bee still has his famous smile, his keen glance. Those who work with him to bring music to more than 30 Western cities and several hundred music clubs, know that his sharp wit still operates, that his mental energy is undimmed. He still knows what the public

Personalities



Ben Greenhaus

Patricia Travers, concert violinist, appears fascinated by Mel Tormé, crooner, as he plays the score he wrote for a new musical *Break It Up*

wants and how to give it to them. The famous of the entertainment world have passed under his banner, from Patti to the newest young talent of the moment. Along with his more grandiose ventures—the opera tours, the Federation conventions and such—he has always found time and heart to promote the youth of music and the theatre—particularly the youth of the West. Many stars of today got their first chance with him.

Seemingly indestructible, he has survived several bad accidents and illnesses. Those who marvel at his remarkable constitution and ardent spirit are willing to gamble that some of these years we will be writing an editorial like this to congratulate Lynden Ellsworth Behymer, Centenarian.

The Loudest Voice in Opera

THE opera has opened. Restored to all of its pre-war glitter, the pageant of beauty, society, glamor and wealth has once again swept through corridors freshened by new paint and a good cleaning. On the stage, matters are proceeding about as usual, so far. And the voice of the prompter is once more heard through the land—or at least, through the vast reaches of the auditorium. He started out *fortissimo* in Don Giovanni, was reduced to *forte* in Masked Ball. When our friend in the little box has been subdued to a proper *pianissimo*, we shall consider the season in full, smooth swing. Not till then.

MUSICAL AMERICA

Founded 1898

Publisher:
JOHN F. MAJESKI

THE MUSICAL AMERICA CORP.

John F. Majeski, President
John F. Majeski, Jr., Vice-President
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Subscription Rates: U. S. A. and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, thirty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1947. (R)

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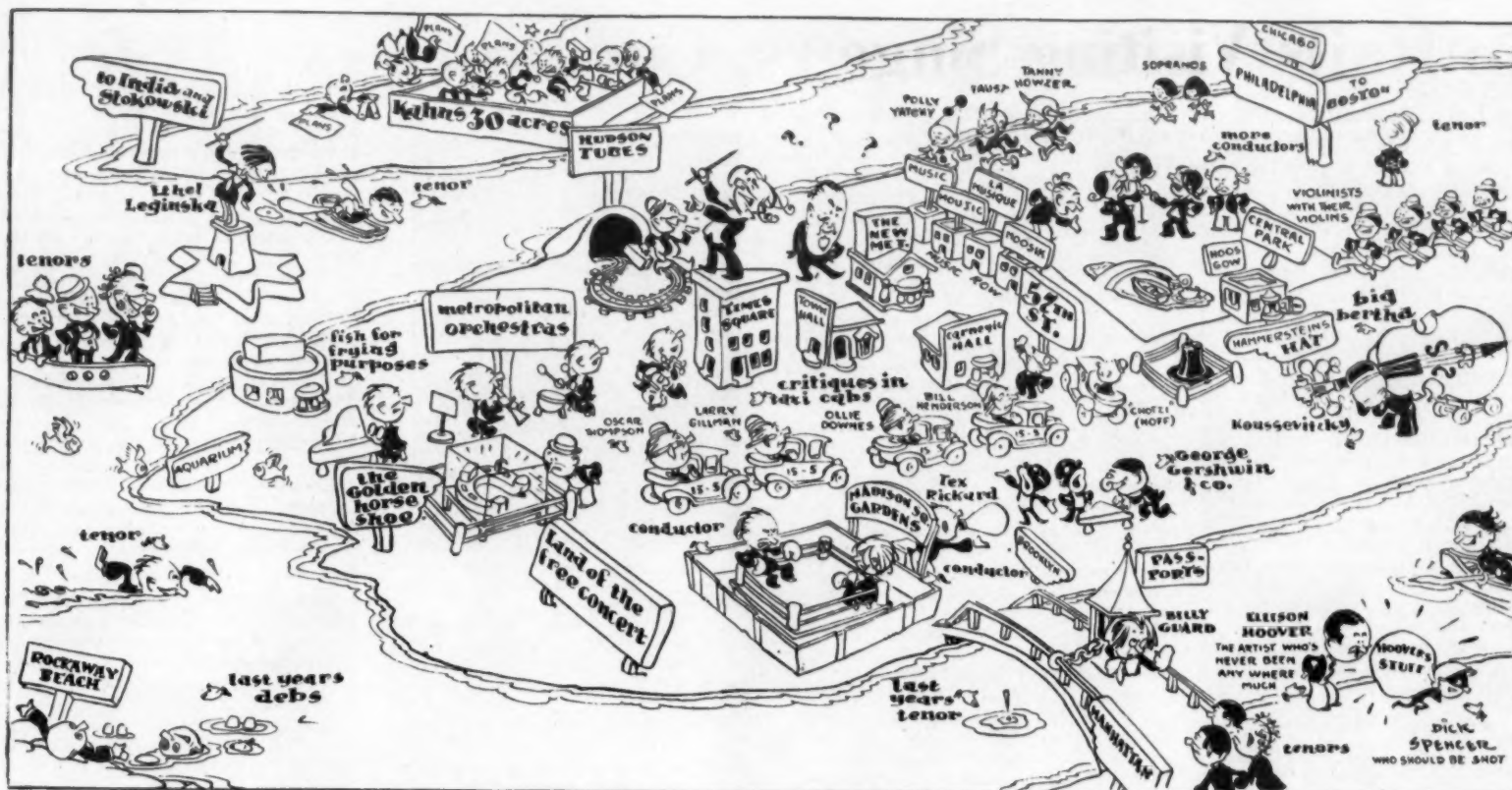
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THE MAD MERRY-GO-ROUND OF MUSIC IN MANHATTAN — CIRCA 1927

MUSICAL AMERICANA

ON Nov. 14, William Kapell, American pianist now giving his first European concert tour, appeared at Maille, France, to present to the citizens of the town a collection of record albums. Mr. and Mrs. Girard Hale of Santa Barbara, Cal., "adopted" the town after it was demolished in the war, and it occurred to Mr. Kapell that now the people of Maille are assured of food and clothing, they might like to start a music library. . . . Some of Helen Traubel's friends have given her a horn for her new Lincoln Continental which is tuned to Brunnhilde's battle cry, "Ho, yo, to, ho." . . . Todd Duncan, baritone, has been re-engaged for another concert tour next autumn in Norway, Sweden and Belgium. Recently he had to cancel a recital in Prague, for "political reasons"; no official explanation has come forth. He appeared instead in the 50th performance of Porgy and Bess at the Royal Opera House in Copenhagen, singing the lead in English while the rest of the cast sang in Danish. He is now touring Italy and England before returning here in December.

On Dec. 13 and 14, Ann Kullmer will conduct the Orchestre de Conservatoire in Paris, with Jacques Thibaud as soloist. As far as is known, Miss Kullmer is the first woman ever engaged to conduct the orchestra for its regular subscription series. She will also lead the Orchestre Nationale in Paris on Dec. 22. . . . Prior to her recent arrival in N. Y. on the Queen Mary, pianist Myra Hess was made Commander of the Order of Oranje-Nassau by Queen Wilhelmina. This decoration is rarely conferred on an artist. . . . On Nov. 24, Set Svanholm and Kirsten Flagstad will sing a Wagner program at Albert Hall, with the London Philharmonic under Sir Thomas Beecham, in honor of the wedding of Princess Elizabeth. . . . The North American Prize of \$1000 was recently awarded to Professor Louise J. Talma for her first piano sonata.

Jennie Tourel sang the new Stravinsky popular tune, Summer Moon, at her Lansing, Mich. recital on Nov. 3. It was the song's official baptism on the concert stage. . . . Soprano Eileen Farrell's husband, Robert Reagan, was recently marooned at Buckhorn Camp, Maine, by the disastrous Bar Harbor fire. He was rescued finally by Jasper Haynes, famed hunter's guide, in a Piper Cub, and brought back a deer, strapped to one of the plane's pontoons. He was greeted with joy by his anxious wife, and they lived on venison for several days.

Two marriages recently announced: Helen Alma Dunlap to Alan Kayes, public relations man for RCA Victor records; Mrs. Simone Rivoire to René LeRoy, well-known flutist.

What They Read 20 Years Ago

MUSICAL AMERICA for November, 1927

Still Going Strong

Philharmonic Marks Its 85th Milestone. Crinoline Age Saw Birth of Ensemble. America's Oldest Orchestra Had Impromptu Founding in Apollo Rooms on April 2, 1842.

Where Is It?

Philadelphia to Build New Opera House. Seven Million Dollar Structure Is Objective of Representative Group.

—1927—

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Rio Hails Visiting Singers, Composer

By LISA M. PEPPER CORN
RIO DE JANEIRO

OF special interest during the second half of the opera season was the representation of Tosca given in the presence of President Harry Truman, his daughter and American and Brazilian diplomatic representatives. The title role was sung by Elisabetta Barbato, who by this time had attained fame by her smooth and expressive voice and had proved in every part she had sung to be a great artist. Beniamino Gigli as Cavaradossi, in fact, was at his best, although it seemed that Barbato had the lion's chair at this performance.

Scarpia was, as in former years, sung by Silvio Vieira who gave this role an adequate interpretation. Gerhard Pechner was a particularly good Sacristan, who unfortunately is being given too little attention by the local press, though whatever part he had this year, was not only well sung but excellently played. Others of the cast included Alessio de Paolis (Spoletta) and Americo Basso (Angelotti). Mr. Rainaldo Zamboni was the conductor and Mr. German Geiger Torel the producer.

The third opera in which Gigli took part was La Forza del Destino (as Don Alvaro) in which he proved to still possess unusual vocal power and ability. Although he seemed to economize with his voice through long stretches in each of the three operas in which he sang so as to come forth full voice in one or two famous arias or duets, the outstanding schooling of his flexible voice is still something delightful to hear.

Maria Pedrina as Leonora was an

adequate partner. Giulio Neri as Abbot Guardiano is one of the few excellent basses we have heard in recent years, just as Gerhard Pechner gave us a delightful Friar Melitone and Enzo Mascherini a good Don Carlo. Oliviero de Fabritiis conducted a lively performance, assisted by Bruno Nofri as producer and Santiago Guerra as chorus master.

Although a not altogether happy performance, Le Nozze di Figaro at least showed the endeavour of the Municipal Theatre's Board to include this year one work which for the Rio de Janeiro public was something off the beaten track. Both the production (by German Geiger Torel) and the scenery (by Eduardo Loeffler and Mario Conde) were well done just as was the conducting by Eugen Szenkar. Yet, a more brilliant and more cheerful performance would have won the audience's heart more readily. Martial Singher pleased as Figaro so did Aldo Noni as Susanna. Violeta Coelho Netto de Freitas whom we are more accustomed to hear as Cio-Cio-San in "Butterfly," gave ample proof that she should indeed extend her repertoire, because she made a delightful Cherubino.

Wanda Verminska as Countess Almaviva still proved to be an experienced actress, though vocally she was not in form, while Victor Damiani as Count Almaviva and Gerhard Pechner as Dr. Bartolo gave us a good interpretation of their respective roles. Others in the cast included Edmea Limberti (Mazzelina), Alessio de Paolis (Basilio), Adelio Zagonaro, Alexandre de Lucchi and Ghita Taghi.

For Carmen, conducted by Eugen Szenkar and produced by German Geiger Torel, Fedora Barbieri was especially engaged to sing the title role which she interpreted in a way we had rarely seen before, inasmuch as she emphasized in her play the more common qualities of Carmen's character. Her voice, though dramatic in expression lacked dynamic colors. Mario del Monaco's (Don Jose) fresh and youthful voice is unfortunately used to disadvantage by this artist who occasionally squeezes it unnecessarily.

Yet, he thus loses much of the brilliance which this voice may attain if wisely used and trained. Moreover, he, at times, takes unusual liberties by holding on to a high tone until the audience applauds, thus giving him the air of a vocal acrobat rather than a serious artist. Anna Faraone was an able Micaela, as was Raffaele de Falchi as Escamillo.

Boito Opera Revived

For many years, Rio de Janeiro had not seen Boito's Mefistofele and was therefore grateful for its revival under the conductorship of Oliviero de Fabritiis, a very able and routine musician. Bruno Nofri's production was inspired and extraordinarily well done as were the modern and impressive scenery done by Eduardo Loeffler and Mario Conde. A. Monosini, the chorus master, did a splendid job in the prologue and was called to the stage for several curtain calls.

Giulio Neri had as Mefistofele his principal role this season to which he gave full credit, though we think he was still more convincing in other parts he interpreted this year. Violeta Coelho Netto de Freitas Marguerite had quality in all respects while Gustavo Gallo's Faust was vocally a little on the weaker side. The cast, in addition, consisted of Maria Pedrini (Helen); Edmea Limberti and Adelio Zagonaro.

During his South American trip Aaron Copland had stayed in Rio de Janeiro for a considerable time during which he gave several lectures, partly in combination with the In-



Eugene Szenkar

stituto Brasil-Estados-Unidos, partly public ones, about American music and music in the films. The Brazilian Academy of Music, in a public session, gave a reception for Mr. Copland shortly before he left for Sao Paulo.

During this reception, which was opened by its President, Heitor Villalobos, a number of Brazilian works were played including the Andante from Radames Gnattali's First String Quartet, piano pieces by Frutuoso Vianna, the last movement of Villa-Lobos' Phantasia de Movimentos Mixtos for violin and piano and two movements of Lorenzo Fernandez' Second String Quartet.

Copland Works Liked

Mr. Copland's Third Symphony, new to the Rio de Janeiro audience, was warmly received when played by the Brazilian Symphony in two of its subscription concerts and repeated again for the audience of the Sunday morning concerts at the movie Theatre Rex. The Sociedade Brasileira de Musica de Camera also honoured Mr. Copland by arranging a Brazilian-American program in which Claudio Santoro's Sonata for oboe and piano and Guerra-Peixe's Duo for Flute and Violin were given.

Of particular interest was Mr. Copland's Sonata for Violin and Piano (1943), a Study on a Jewish melody called Vitebsk for Piano Trio and two earlier pieces for String Quartet. Mr. Copland who played the piano part in his own works as well as in that of Walter Piston's Piano Trio, was received with enthusiasm.

In the chamber music field we had three more interesting concerts, two of which given by the Sociedade Brasileira de Musica de Camera at which works by Mozart, Beethoven, Brahms, Boccherini, Frank Bridge and Hindemith were heard and one by the Borgerth Quartet which gave us works by Mozart, Schumann and Villa-Lobos.

Magdalena Tagliaferro, Brazilian pianist, was heard in two recitals at which she played works by Bach, Beethoven, Chopin and French composers. After an absence of several years, the guitarist Segovia played an interesting program for members of the Cultura Artistica. Mr. Henry Jolles gave a series of lecture-recitals about the piano works of Schubert at the National School of Music.

The last of this year's guest conductors of the Brazilian Symphony was the Czech conductor Jaroslav Krombholc, who was heard in two concerts and repeated some of the works given at these at a Sunday Morning Concert at cheaper prices. At the first concert he conducted Smetana's My Country and Dvorak's Fifth Symphony and at the second, Novak's V Tatrach, an orchestral piece In Memory of Lidice by Martinu (both Brazilian first performances) as well as two orchestral pieces by the Brazilian composer Luiz Cosme and

Rimsky-Korsakov's Scheherazade and Dvorak's Carnival Overture.

Mr. Krombholc, technically well trained, possesses artistic qualities which are well worth watching. Having already had some conducting experiences in his native country, he may with further experience become a conductor worth hearing again. Eugen Szenkar taking over again after the opera season had come to an end, conducted three concerts in one of which he played Strauss' Ein Heldenleben, claimed to be the first Brazilian performance.

At another concert he presented among other things Strauss' Don Juan, Goldmark's Sakuntala and Popular Russian Dances by Bartok. It is indeed gratifying that Mr. Szenkar, this year, has taken special pains to give us works which are not too well known here, thus broadening the public's taste.

Mary Bran Announces Season's Attractions

HOLLYWOOD.—A variety of dance and vocal events marks the 1947-48 concert attractions being presented by Mary Bran of the International Artist Bureau Agency. Federico Rey and Lolita Gomez starred in Rhythms of Spain, a Spanish dance review at the Wilshire Ebell Theatre on Nov. 6, 7 and 8. Carlos Montoya was the featured guitarist. Charles Weidman and his dance troupe will appear at the Wilshire in February. In March Yolanda Petris, dramatic soprano, will sing in Philharmonic Auditorium, and in April the Westminster Choir under John Finley Williamson will make two appearances in the same hall. Miss Bran's final presentation will be Ruth Draper, mime, who appears at the Wilshire in May.

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RECITALS

(Continued from page 12)

delicacy of nuance and tonal coloring were always of an extremely high order.

For her program Miss Sorel selected Bach's Toccata in E Minor, Mozart's Sonata in C, the Fugues Nos. 10 and 12 and Interludes Nos. 10 and 11 from Hindemith's Ludus Tonalis, Prokofiev's Seventh Sonata, two Mendelssohn Etudes, Liszt's Sonetto del Petrarca, No. 123, and a Chopin group including the G Minor Ballade, Ecossaises and Polonaise in F Sharp Minor.

To each of her offerings the pianist brought a clean cut, facile technique wholly equal to cope with even the terrors of the Prokofiev work. Her playing of the Chopin pieces was such as to serve as a model for far more experienced artists and her probing of the Bach Toccata was noteworthy for its meticulous phrasing, balance, clarity and rhythmical sense. Throughout her program it was evident that Miss Sorel has an amplitude of natural equipment for her art. With passing years it seems likely that she will also bring to her music a deeper and more intensive insight. L.

Stanley Hummel, Pianist

At his recital at Carnegie Hall on Oct. 25 Stanley Hummel brought the clean digital fluency and good taste he had revealed on previous occasions to bear upon a program that, contrary to the accepted traditional pattern, ended with Schumann's Carnaval instead of the group of short pieces by Chopin, Poulenc and Prokofiev that preceded it. Many effective musical details marked the deftly etched Schumann tone pictures. Yet his traversal of this work served to drive home the conclusion that his interpretative endowment is in a basic sensitive musicality of response rather than any great enkindling sweep of imagination. Apart from moments of percussiveness, as evoked mainly by the Prokofiev Toccata, his tone was invariably of a pleasing, if somewhat impersonal, quality. That it was never large suggested the belief that it would be more impressive in a smaller auditorium. Within its range there was much admirable subtlety of coloring, notably in Poulenc's Pastorale. The program opened with a Haydn Sonata, in C Minor, followed by Mendelssohn's Variations Serieuses. Chopin was represented by the Nocturne in B, Op. 62, No. 1, and the Wintery Wind Etude. C.

Leone Hahnke, Pianist (Debut)

Leone Hahnke, pianist, made her New York debut on the late afternoon of Oct. 25. Her program embraced Beethoven's Sonata Pathetique, Schumann's Phantasie, Op. 17, Griffes The White Peacock, Ravel's Une Barque sur L'Ocean and the Schulz-Evler Concert Arabesque on Motifs by Johann Strauss.

The pianist demonstrated a pleasing tonal opulence and warmth, particularly in certain passages of the Beethoven and Schumann works, and here she best showed a native feeling for expressing the composer's intentions. It will be interesting again to hear Miss Hahnke after she has acquired a larger technique which will enable her to do justice to the more difficult portions of the music she plays. L.

Enrique Ruiz, Tenor

Enrique Ruiz, tenor, was heard in recital in the Town Hall on Oct. 25, with Helen Steele at the piano. His somewhat lengthy program included many songs in Spanish as well as an early Italian group and arias from The Barber of Seville and Turandot. One must credit Mr. Ruiz with high artistic intention in preparing such a



Joseph Rabushka



Abba Bogin

long and varied list and presenting it with discrimination. That his production is not invariably the type most admired in this locality, is a matter of chance and in any case, the audience derived great pleasure from his singing. D.

Nota Camberos, Soprano

Nota Camberos, a Greek soprano gave a recital in Town Hall on the afternoon of Oct. 26, accompanied by Paul Meyer. Miss Camberos is a singer of charm and personality and the voice itself is one of pleasant quality if modest in volume. She, however, had the good taste not to force it beyond its natural limits, excepting in the hackneyed Pace! Pace! from Verdi's La Forza del Destino, which is intended for more voluminous sopranos.

In early Italian works by Stradella, Marcello and Durante, she was quite at home. Her American group was not chosen with complete discrimination but it was well interpreted. A final group of Greek works was agreeable and sometimes arresting. Miss Camberos has not yet mastered all the subtleties of voice production but she seems to be moving in the right direction. She will bear watching. H.

Debut and Encore Concert

A Debut and Encore Concert was given in the Town Hall on the late afternoon of Oct. 26. On this occasion the performers were Salvador Ley, pianist, Hilda Morse, soprano, and the Shoremount Singers.

Mr. Ley, who has been heard here before, proved technically efficient if over-inclined to individuality in the matter of tempi and general expression. He offered some Busoni arrangements of Bach chorale preludes, Schubert's A Major Sonata and pieces by Halffter and Solares. Miss Morse, who has sung with the Philadelphia Orchestra, offered works by classic and modern composers with Leo Taubman at the piano. The voice itself is a large one and with greater experience on the concert platform, she may turn out to be a headliner. At present, a little restraint would be effective.

The chorus assisted soloists in ensembles from Glinka's Ruslan and Ludmila and A Life for the Czar, the latter listed as a first New York performance, though, if memory serves, the work was done by a Russian company in the spring of 1922. However, the present performance was a good one. D.

Joseph Rabushka, Violinist

Joseph Rabushka, now 18 years old, is a violinist who already plays with the essential qualities of the "grand manner" in music. Though his power of drawing tone from his instrument and his overall playing technique are not yet equal to the obvious fervor and intensity of his own feeling for the music he plays, he commands the attention and respect of his audience at all times. He has the rare faculty of losing himself in his music, and thus drawing the listener into its inner fastnesses.

In his Carnegie Hall recital on Oct. 26, it became apparent that though he

(Continued on page 18)

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RECITALS

(Continued from page 17)

is not yet able to adequately project all the meaning there is in such a work as the Bach Chaconne, in time he will be able to do so if he continues to develop. The slower movements of Veracini's Sonata in D Minor, and the Andante of Prokofiev's Sonata in D Major, he invested with a passionate, moving poetry. The dreamy sensuousness of Debussy's En Bateau emerged from

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his violin like a magic incantation, and the enthusiastic jam-session mood of Kroll's Banjo and Fiddle livened the evening for all who were there to hear.

The showpiece of the program, the Paganini Concerto was wisely relegated to last place on the bill, after Mr. Rabushka had shown what he could do with fine music. It was played with dash and brilliance, as it must be, and though it was a severe strain on Mr. Rabushka's technical prowess, whatever slips he made were no longer significant to his spellbound audience. The sensitive, polished, and accurate playing of Gregory Ashman at the piano contributed a great deal to the general effectiveness of the recital. G.

Abba Bogin, Pianist (Debut)

As a winner for 1947 of the Naumburg Foundation Prize, Abba Bogin, young New York pianist, gave his debut recital at Town Hall on Oct. 27. The results once more amply justified the Foundation in holding an annual series of contests for discovering worthy new talent. This pianist, who seemed to be absorbed consistently in delivering the musical message of the compositions played and at no time showed the slightest interest in playing to the gallery, gave a fair measure of his uncommon sensitivity at the very outset with a tonally warm performance of lofty conception of the first of the two Bach-Busoni chorale preludes listed, Nun kommt der Heiden Heiland. He further displayed it to particularly good advantage, along with an admirable sense of line and proportionate values, in Schubert's Sonata in A Minor, Op. 143, and Chopin's Ballade in F Minor.

The second chorale prelude, Nun freut euch, liebe Christen, was taken too rapidly and with too heavy right-hand figuration. Beethoven's Les Adieux Sonata, though played with obvious inner responsiveness to its moods, was rather dull in its slow pages and too deliberate in its faster sections. The Brahms Intermezzo in E, Op. 116, No. 6, too, was too slow and lacking in lilt and the Sarabande of the Debussy suite, Pour le Piano, also failed to come convincingly to life. The musical essence of the prelude and toccata of that suite, however, was vividly and captivatingly projected and the Chopin Mazurka in A Flat, Op. 50, No. 2, was subtly moulded into a miniature of genuine beauty. With his exceptional musical endowment and already commendable technical equipment this pianist made one of the most promising debuts of recent years. C.

Appleton and Field, Duo-Pianists

Vera Appleton and Michael Field, who have forged their way to the front rank of the duo-pianists, gave a vital program in Town Hall on Oct. 27. It opened with Stravinsky's Concerto for Two Pianos and also included the world premiere of Norman Dello Joio's Duo Concertante. Alternating groups were made up of Mozart's exquisite Theme and Variations in G (K. 501) and a Marche Caractéristique by Schubert for piano duet, and Saint-Saëns' Variations on a Theme by Beethoven.



Ben Greenhaus

Vera Appleton and Michael Field with Norman Dello Joio, whose Duo Concertante they played

The Dello Joio work opens with a meditative introduction and a declamatory movement, followed by a sombre slow section and a sort of perpetual motion as a finale. It is dissonant, but far less bold and free in harmony than the Stravinsky work. Mr. Dello Joio writes exceedingly well for two pianos; and he was fortunate in having Miss Appleton and Mr. Field to introduce his work. They understand modern music as few artists do. Apart from a tendency to play too fast, and to jump from a very soft to a very loud scale of dynamics, neglecting the pleasant realm of mezzo forte, their performance was technically flawless. Many encores were demanded and graciously given. R.

Ossy Renardy, Violinist

Ossy Renardy, who returned to Carnegie Hall Oct. 27 after a haphazard but nevertheless fortunate violinistic career in the Army, proved to a large audience that he had lost none of the assets that had previously qualified him for the professional concert stage. Substantial and steady tone, a facile bow-arm and good intonation dominated a program consisting of sonatas by Prokofiev, Bach, and Beethoven and Six Caprices by Paganini. The excellent Prokofiev Sonata in D, Op. 94, moved along at a steady pace, though the energy which Mr. Renardy put to good use in the opening movements seemed to ebb in the final movements.

The Bach Unaccompanied Sonata in C, though lacking the tonal shading it deserved, was played cohesively, with the inner-voiced fabric clearly discernable in the lush sonority of the instrument. Unfortunately, the balance between the violinist and the excellent accompanist, Walter Bricht, was destroyed in the Beethoven G Major Sonata, Op. 96, whereupon the accompanist's elegant style overshadowed Mr. Renardy's mechanical playing. Mr. Renardy came to life once more in the Paganini pieces, playing them with imagination and verve, although his intonation wasn't always on a par with his understanding of the music's virtuoso nature. B.

Ines Carrillo, Pianist

Ines Carrillo, the personable young Argentinian pianist who has given two recitals here in recent seasons, appeared again on Oct. 29, this time in Carnegie Hall. The auditorium was well filled and the player warmly welcomed. Miss Carrillo offered an eminently safe and sane program that included Mendelssohn's Prelude and Fugue in E Minor, Beethoven's D Major Sonata, Op. 10, No. 3, a Chopin Prelude and the B Major Nocturne, Op. 9, No. 3, Schumann's Toccata and his Novelettes in F, D

(Continued on page 23)



Ossy Renardy

Ines Gomez Carrillo

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Music Featured in Religious Dramas

MUSIC plays a vital role on The Greatest Story Ever Told, religious series heard over ABC (Sundays, 6:30 P.M., EST), sponsored unobtrusively by Goodyear. It fulfills not only its major purpose of bridging sequences and providing background and mood effects, but on it devolves the burden of projecting the aura of Biblical piety and simplicity which pervades these dramas based on Holy Script. As the dialogue studiously avoids archaic language so that the stories may be told in the modern idiom, it is the music, in short, that blends in the dramatic illusion of Holy Land settings.

This formidable task of musicianship, according to William Stoess, who conducts as well as composes the scores for the program, requires an intricate manipulation of instrument, voice and sacred music themes. The effect is to give a feeling of the lyres, pipes, flutes, bells, harps and other instruments heard 2,000 or more years ago. At best, Mr. Stoess can only hope for a plausible approximation of this ancient music atmosphere. His imagination must be his best guide. For the Bible as well as other historical records offer little help in tracing the musical lore of Israel. There is even much disagreement on the nomenclature of the instruments used.



A. F. Sozio
William Stoess (left) with Dr. Emanuel Winternitz, examining a reproduction of a painting found on an Egyptian tomb which shows a nomad Semite with a lyre following his donkey near the Nile. In the case is a lyre of the same type, an Egyptian harp (right) and an Egyptian cymbal (lower center)

After exploring several collections in search of clues without luck, Mr. Stoess' search finally took him to the Metropolitan Museum of Art. At the music department, Dr. Emanuel Winternitz, keeper of the collections of musical instruments and a foremost

musicologist, didn't have a replica of a Biblical instrument to show him.

As a last resort, he and Dr. Winternitz examined the museum's Egyptian gallery on the theory that instruments played by the Jewish peoples were probably analogous to those of

the Nile civilization. They studied a display case full of contraptions—a lyre, several harps, a clarinet or pipe, cymbals, clappers and a drum. The lyre looked interesting and a bit of research on the spot developed some unexpected information.

The lyre, a wooden device with six gut strings plucked with a plectrum, proved to be a virtual carbon copy of an earlier lyre found pictured in a tomb and labeled of Semite origin. The picture, copied by Metropolitan artists, shows a man identified as a nomad Jew carrying the instrument as he follows his donkey in Egypt. Officials said it was the first lyre pictured in Egypt, thus supporting the assumption that the lyre was imported from the Holy Land.

Mr. Stoess plucked the rare relic for tone qualities, but age had muted its sweet music. Of irregular rectangular shape and slightly reconstructed, it was found by excavators in the sand near Thebes. It dates from 1590 B.C., whereas the pictured lyre is of 1920 B.C. Lyres in ancient Israel, according to historical sources, were small, rounded and held in a slanting position for playing. They were used in temples probably as an accompanying instrument.

Philharmonic Issues Annual Report

Subscriptions Largest in Fifteen Years as Season Opens

The New York Philharmonic-Symphony Society held its annual meeting on Oct. 14 at Steinway Hall, when the report of the 1946-47 season was presented by Charles Triller, chairman and president. Attendance at the 104 subscription concerts given last season was 275,097, representing approximately 93% of the capacity of Carnegie Hall. Subscription sales for the concerts for the season 1947-48 are the largest in 15 years.

The Treasurer's report for the fiscal year ending May 31, 1947 stated the cost of operations for 1946-47 was \$1,003,773.41. The receipts from concerts (including the spring tour) were \$603,511.99. Broadcasting fees, phonograph royalties and special concessions amounted to \$382,845.47. The net operating deficit was \$17,472.43. Against this was applied \$75,167.46, representing income from the Endowment Fund, contributions from the Women's Auxiliary Board, from Radio Membership and Guarantors Fund. This left a surplus for the year of \$57,695.03.

The following five trustees of the society were elected for the coming year: Charles Triller, Floyd G. Blair, Ralph F. Colin, Paul P. Pennoyer, and Robert T. Swaine. The following eight directors were elected to serve four years, replacing those whose terms expire this year: Ralph F. Colin, Marshall Field, Mrs. Charles S. Guggenheimer, David M. Keiser, Richard E. Myers, Leonard Rose (Musical Member), Charles Triller and James P. Warburg. Officers of the board of directors who were re-elected include Charles Triller, chairman and president; Mrs. Lytle Hull and Mrs. John T. Pratt, vice-presidents; Floyd G. Blair, treasurer; Ralph F. Colin and Robert H. Thayer, assistant treasurers, and Arthur Judson, executive secretary.

Soprano Makes Appearance On Invitation to Music

Maria Kurenko, soprano, was scheduled to appear on the Invitation to Music program, Nov. 16, Alfredo Antonini conducting. Her selections included arias from Handel's Rodelinda and Julius Caesar and concert arias by Mozart and an aria from his opera, Idomeneo.

Toscanini Conducts Mendelssohn Works

An all-Mendelssohn program was featured by the NBC Symphony under Arturo Toscanini's direction on Saturday, Nov. 1 (NBC, 6:30 P.M., EST). It was a refreshingly original Mendelssohn program, with the neglected overture *The Tale of Lovely Melusine*, certainly on a par with the *Calm Sea and Prosperous Voyage Overture*, performed with all the neatness and energy that is the hallmark of Toscanini at his best. An orchestrated version of the *Adagio and Lento* movements from the *String Quintet in B Flat, Op. 87* followed, and though the tonal balance of the work was somewhat upset by the inflation, the work was still well worth hearing.

The wonderful incidental music for *A Midsummer Night's Dream*, played in its infrequent entirety, concluded the broadcast. The chorus under the direction of Peter Wilhousky, the acoustics of Studio 8-H and Mr. Toscanini all combined in making the performance of the delicate score the best imaginable. B.

NBC Symphony Plays All Mozart Program

Arturo Toscanini was in a radiant mood at the NBC Symphony concert in Studio 8-H at Radio City on Nov. 8. The program was made up of Mozart's *Overture to The Marriage of Figaro*; *Concerto in B Flat for Bassoon and Orchestra* (K. 191), with Leonard Sharrow, first bassoon player of the orchestra as soloist; *Divertimento in B Flat for Strings and Horns* (K. 287); and *Overture to The Magic Flute*. There is no need at this late date to praise Mr. Toscanini's Mozart. Suffice it to say that the exquisite balance, nuances of phrasing and flawless pacing of the performances made the entire hour an unforgettable experience. A long ovation followed. S.

Roles for Broadcast of Toscanini Otello Assigned

Ramon Vinay as Otello, Herva Nelli as Desdemona and Giuseppe Valdengo as Iago will head the cast of Arturo Toscanini's two-broadcast performance of *Otello* with the NBC Symphony. Nan Merriman, mezzo-soprano, will have the part of Emilia and tenor Virginio Assandri will be Cassio. The normal hour-long broadcast time for the NBC Symphony concerts will be lengthened to an hour-and-a-quarter (NBC, 6:15-7:30 P.M., EST). The first two acts will be presented on Dec. 6 and the last two on Dec. 13.

De Pasquale, ABC Violist, Engaged by Boston Symphony

Joseph de Pasquale, former member of the ABC Symphony, is the new solo violist of the Boston Symphony. Mr. de Pasquale, who last summer participated in the Berkshire Music Festival under Serge Koussevitzky, studied at the Curtis Institute with Louis Bailly, William Primrose and Max Aranoff. Previous to his post at ABC, he played in Leopold Stokowski's All-American Youth Orchestra and spent four years in the U. S. Marine Corps, where he played viola and trumpet in the band.

WNYC Broadcasts Juilliard Friday Night Concerts

Through a special arrangement between the Juilliard School of Music and the Municipal Broadcasting System, stations WNYC and WNYC-FM are broadcasting the Friday night concerts from the Juilliard Concert Hall. The series opened Oct. 17, with the Juilliard Orchestra directed by Edgar Schenkman. David Hall, annotator and staff member at NBC, will serve as commentator and WNYC's engineering staff is joined by Harry Robin, head of Juilliard Department of Acoustics, in the technical direction of the broadcasts, which start at 8:30.

Reichhold Award Winners Announced

The Henry H. Reichhold Symphonic Award for the Western Hemisphere has been won by Leroy Robertson, composer, professor of music at Brigham Young University, Provo, Utah. Professor Robertson won the \$25,000 first prize over more than 400 entrants from 17 countries of North, South and Central America. Camargo Guarnieri, of Sao Paulo, Brazil, was awarded second prize of \$5,000, with Albert Sendrey, of Los Angeles, California, winning third prize of \$2,500.

Mr. Robertson's winning work is titled *Trilogy*. It will receive its premiere performance on the Sunday Evening Hour, Dec. 14. Karl Krueger and the Detroit Symphony will also perform the work on a regular concert schedule.

Preliminary judging for the awards was handled by a committee consisting of Eugene Goossens, Valter Poole, assistant music director of the Detroit Symphony; Rudolph Reti, pianist and composer, and Carl Page Wood, professor of composition, University of Washington, since deceased and succeeded by Fritz Busch, composer and conductor.

After preliminary judgment, the International Jury made its decision. Led by Karl Krueger, chairman, this jury included Roy Harris, Eric Delamarter, Herbert Elwell, music critic of the *Cleveland Plain Dealer*; Howard Hanson, and Donald M. Swarthout, dean of the Fine Arts School, University of Kansas.

Honorable mentions were awarded to the following composers: Edmond De Luca, of Drexel Hill, Penna.; Jean Vallerand, of Montreal, Canada; Domingo Santa Cruz, of Santiago, Chile; J. A. Calcano-Calcano, of Caracas, Venezuela; Paulino Paredes Perez, of Morelia, Mexico; Juan Mario Castro, of Buenos Aires, Argentina; Hector A. Tosar Errecart, of Montivideo, Uruguay, and Joao de Souza Lima, of San Paolo, Brazil.

Singers and Pianists In Quaker City

Mac Morgan Opens Club Series
—Pianists Include Sokoloff,
Simon, Novaes, Barbour

PHILADELPHIA.—The Matinee Musical Club launched its 54th season with a program at Witherspoon Hall on Oct. 21 in which Mac Morgan, baritone, assisted by John Le Montaine at the piano, contributed a pleasing and varied list.

David Sokoloff at a piano recital in the Academy of Music Foyer on Oct. 23 had a capacity audience. For his program he played sonatas by Beethoven and Scriabine and pieces by Mendelssohn, Chopin, Liszt and others.

The New Chamber Orchestra of Philadelphia, ably conducted by Ifor Jones, inaugurated its third season and a series of five concerts at the Academy of Music on Oct. 26. Leader and players accounted for highly-rewarding interpretations of music by Handel, Hindemith, Turina and Beethoven as well as Smetana's E Minor Quartet.

The date also witnessed a recital by Roland Hayes, celebrated Negro tenor, with Reginald Boardman at the piano, under auspices of the Tri-County Concerts Association at Radnor High School auditorium, and a presentation of Zoltan Kodaly's Missa Brevis with Alexander McCurdy as conductor, at the First Presbyterian Church.

Presented by the Philadelphia Forum, Abbey Simon, pianist, impressed a large audience at the Academy of Music on Oct. 28. The young artist evidenced his prowess in Chopin's B Minor Sonata and numbers by Gluck-Chasins, Schumann, Brahms, Ravel, Rachmaninoff and Prokofieff.

Guiomar Novaes' recital at the Academy of Music on Oct. 29 was on a superlative plane. The great Brazilian pianist authenticated her virtuosity and keen sense of style in Mozart's A Major Sonata; Schumann's Carnaval, a Chopin group and music by Bach and others, before a demonstrative audience. Simultaneously, in the Academy of Music Foyer, a piano recital by Bruce Barbour supplied ample proof of the

TENOR ON COMMUNITY SERIES

Christopher Lynch
shakes hands with
S. A. Lipscomb, Jr.,
general chairman of
the Franklin Com-
munity Concert
Association following
his appearance at
the Firestone Store
Music Department



FRANKLIN, VA.—Highlight of the season for the Franklin Community Concert Association was the recital of Christopher Lynch, star of radio's Voice of Firestone program. In addition to winning his audience in concert he made many friends in a personal appearance at the local Firestone Store, where he autographed copies of his RCA Victor recordings.

Shortly after the Lynch concert, the Association conducted its annual membership campaign, completely selling out the auditorium. The membership of the Association, one-fifth of the population of the town, will hear for the 1947-48 season Igor Gorin, Whittemore and Lowe, and The Revelers Quartet, which has recently returned to the field.

young artist's adroitness and temperament.

Sem Dresden, Dutch musician and head of the Royal Conservatory, the Hague, discussed and played music by contemporary composers of the Netherlands at the Philadelphia Art Alliance on November 3.

WILLIAM E. SMITH

Ballets Performed In St. Louis

ST. LOUIS.—Entertainment Enterprises brought the Ballet Russe de Monte Carlo to the Kiel Opera House in three bills, Oct. 20, 21 and 22. Headed by Alexandra Danilova, Nathalie Krassovska, Frederick Franklin and Leon Danielian, with the orchestra under Ivan Bounnikoff and Paul Strauss, it presented Concerto Barocco, Madronos (new), Pas De Deux Classique, The Swan Lake, Scheherazade, Rodeo, The Nutcracker, Cirque De Deux (new) and Le Beau Danube. All performances were well received although the audiences were not up to their usual size.

The First Piano Quartet opened the Principia Lecture and Concert Course on Oct. 24 in Howard Hall. Seldom has an attraction created so much interest and the hall was packed to capacity. There were many encores after the scheduled program, which contained transcriptions ranging from Paganini and Bach to Prokofieff and Shostakovich. The concert was repeated the following evening at the Principia College in Elmhurst, Ill.

The first Pop concert, Oct. 26, by the St. Louis Symphony, Harry Farbman conducting, drew an audience of over 3,000 to the Kiel Opera House. Florence Timmerhooff, dramatic soprano appeared in recital at the College Club Oct. 22. Her program was delightfully varied.

H.W.C.

Soprano Pleases Audience On Civic Association Program

HARRISBURG, PA.—Eleanor Steber, soprano, charmed a capacity Forum audience on Oct. 1 in the first of the Wednesday Club's Civic Music Association's subscription concerts. Displaying control, personality and presence, Miss Steber delighted her audience by giving her own program notes. On the same evening of Miss

Steber's appearance another musical event, the New York Civic Opera Company's English presentation of Gounod's Romeo and Juliet, was attended by an audience of 1,000 at Zembo Mosque. Jose Fernando, as Romeo, and Carol Leonard, as Juliet, sang the leading roles. D. Mc. C.

Traviata Presented By La Scala Group

Verdi Opera Wins Plaudits
with Evangelista and Landi
Singing Leading Roles

PHILADELPHIA.—Another Philadelphia La Scala Opera Company season began on Oct. 30 and found the Academy of Music crowded for La Traviata. The performance of the popular Verdi work seemingly satisfied the audience, for demonstrative plaudits thundered forth after the favorite arias and other numbers. The greatest success deservedly fell to Enzo Mascherini, whose opulent vocal resources, impressive stage-presence, and convincing dramatic expression, combined in a forceful and distinguished interpretation of the role of the elder Germont.

Lucia Evangelista as Violetta enacted her part agreeably, rather than brilliantly, and Bruno Landi, the Alfredo, sang pleasantly. His Alfredo struck as quite matter-of-fact, not at all distressed by the turn things take in his affair with Violetta.

Others in the cast included Mildred Ippolito, Flora; Rosemary Ciccone, Annina; John Lawler, Dr. Grenvil; Lloyd Harris, Baron Douphol; and, in other parts, John Rossi, John Martelli, Walter Hayes and John Miller.

The sterling qualities of Giuseppe Bamboschek as conductor again were strongly in evidence and the publication of the orchestral score under his leadership was one of the evening's chief assets. The corps de ballet, directed by William Sena, furnished color and attractiveness to the third act, with solo dances by Honor McCulken, Mary MacDonnell, Dorothy Kayne and Almira Rivel.

WILLIAM E. SMITH

Philadelphia Free Library Appoints Department Head

PHILADELPHIA.—The Free Library of Philadelphia has announced the ap-

pointment of Arthur Cohn as head of the Music Department. Mr. Cohn has achieved prominence as a composer, conductor and writer. Daisy Fansler, former head of the department, retired in October because of ill health and Mr. Cohn will assume his new duties immediately.

Opera Season Opens In New Orleans

NEW ORLEANS.—The gala season of opera here was inaugurated recently with the Tales of Hoffmann sung to an immense audience by a cast headed by Frances Yeend, George London, Lawrence Davidson, Suzanne Sten and Mario Berini, and efficiently conducted by Walter Herbert.

The stage direction of Carlos Alexander was highly effective. Miss Yeend's interpretations of the roles of Olympia, Giulietta, Antonia and Stella stamp her an artist of unusual versatility. Mr. London's fine singing and splendid acting of his four roles delighted the audience which expressed its approval in loud applause. The small role of The Mother's Voice was well sung by Maria Mayhoff. Special mention must be made of Herman Cottman who impersonated the characters, Andreas, Cochenille, Pitiachinaccio and Franz with subtle humor.

Not in many years has interest in the revival of opera been so keen here as it is now; and it is seriously hoped that President Wilkinson will find time to continue his really magnificent work until the day when the historic opera house will rise again on its old site.

H. B. L.

Milofsky Fills Vacancy In Pro Arte Quartet

Bernard Milofsky, violist, has been appointed to fill the vacancy in the Pro Arte Quartet of the University of Wisconsin created by the resignation of Germain Prevost. Mr. Milofsky was born in Baltimore and received his musical education at the Peabody Conservatory, Curtis Institute and the George Washington University. He has held the position of violist with the Pro Musica String Quartet, the Kolisch String Quartet and the Gordon String Quartet. He was solo violist for the Wallenstein Sinfonietta for three years and made his Town Hall debut in 1947.

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Rodzinski Conducts Inspiring Concert

CHICAGO.—On Oct. 24 the Chicago Symphony, in its third Thursday evening concert, showed that it was

already well on the way to becoming the kind of instrument its new conductor, Artur Rodzinski, wants. Keenly sensitive to the most subtle nuances of feeling, yet seldom nervously tense, it played a truly inspiring concert.

Mozart's G Minor Symphony had a relaxed, flowing quality that left its graceful phrases free to unfold in their full natural beauty. Tchaikovsky's Romeo and Juliet, turbulent though its climaxes were, was rooted by an underlying air of calm.

In the Spanish and French music that filled the second half of the concert, spectacular effects of color and virtuosity were accomplished. Albeniz' Fête-Dieu à Séville from Iberia had a sun-warmed brilliance and Debussy's La Mer was a spell of enchantment. The audience was extremely responsive and recalled Mr. Rodzinski to the stage again and again.

On Thurs., Oct. 30, Mr. Rodzinski gave the first novelty, Bohuslav Martinu's Concerto Grosso for chamber orchestra and two pianos. Written in 1937 and premiered in 1941 by the Boston Symphony, its spicy, sophisticated character is balanced by bland harmonies and ear-wooing melodies. The two pianists were Stefan Bardas and Jane Anderson, both local musicians, who united with the orchestra in a vital performance.

This engaging new work was sandwiched between two well-known symphonies, Beethoven's First and Tchaikovsky's Fifth. The youthful beauties of the Beethoven were revealed with new freshness, but the Tchaikovsky sounded labored as though its worn phrases had too long been overworked. R. B.

Baritone Gives Boston Recital

BOSTON.—Once a season you may count upon Camille Girouard, baritone of Boston, for a song recital composed of distinctive, unhackneyed material, and presented with style and technical finesse. This year his list brought such items as Songs of Travel by Vaughan Williams, a group of Lieder and settings by Serly and Samuel Barber of verses from James Joyce's Chamber Music. There were also arias from Don Carlos and Prince

Igor. His enunciation, in particular, was impeccable.

Although he is said to have undergone the unpleasantness which was the common lot of artists in the European countries during the war, Giorgio Ciampi triumphed over his difficulties, for his violin art is greater than ever. He was last heard in Boston in 1938. Now after nine years his work has matured both as to technique and the way he plays. His Jordan Hall program brought, among other pieces, the Vivaldi D Major Concerto and Fauré's A Major Sonata, superbly done. C. D.

Detroit Hears Chicago Symphony

Artur Rodzinski conducting the Chicago Symphony opened Masonic's Symphony Series on Oct. 25. Making his first tour as head of this group, Rodzinski programmed Bach's D Minor Toccata and Fugue, the First Symphony of Brahms, Copland's Appalachian Spring and Ravel's second Daphnis and Chloe suite. His fine beat and warm approach were equalled by his control of the orchestra. In his hands the Ravel music became a sea of sound flowing with infinite variety of tone. A capacity audience responded with an ovation.

The Ballet Russe on Oct. 9 and the First Piano Quartet on Oct. 20 were the first two events on Masonic's Concert Series. Both ensembles drew enthusiastic capacity audiences. The Quartet demonstrated its range in a program that included Bach, Chopin, Paganini, and Shostakovich.

As his first artist of the season, Irving Teicher presented Dorothy Markinko, soprano, at the Art Institute on Sept. 18. Her Debussy and Poulenc revealed insight and charm. A. F.

Symphonic Forecasts Started

Marion Rous has begun the series of Symphonic Forecasts in the Steinway concert Hall which are given each Friday at 11 A.M. from Oct. 10 to April 16. The Forecasts cover the current concerts and broadcasts of the New York Philharmonic-Symphony and are designed to increase listeners' appreciation of the works performed.



GRILLER QUARTET OPENS FIRST SHENANDOAH, IOWA CIVIC MUSIC SERIES
Members of the Griller Quartet at a reception given after their recital with officers of the Shenandoah Civic Music Association. From left to right: Sidney Griller; Mrs. O. O. Peterson, secretary; George Rose, vice-president; Philip Burton; Mr. M. W. Anderson, president; Mrs. Anderson, organization chairman; Jack O'Brien; Colin Hampton, and Fay Racine, treasurer

SHENANDOAH, IOWA.—The Shenandoah Civic Music Association presented to its membership the Griller quartet at the opening concert of this association's first season. The new organization attributes the auspicious start of its Civic Music season to the

appearance of this world-renowned group. The membership looks forward to a well rounded series which will include Eula Beal, contralto; Hugh Thompson, baritone; Gold and Fisdale, duo-pianists, and the original Don Cosack Chorus.

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UNDER NEW MANAGEMENT

ANNOUNCEMENT is made by Charles L. Wagner and his associate, Edward W. Snowdon, that they will bring two experienced young Scandinavian singers to America in the fall of 1948 for concerts, opera, radio and moving picture engagements. The artists are Aksel Schiotz, sensational Danish tenor, and Lorri Lail, a contralto from Sweden.

Mr. Schiotz's reputation has preceded him to this country through the medium of recordings. The Danish tenor has sung hundreds of concerts and radio engagements in Scandinavia in the past few years. At the age of 44 he is reported to possess one of the most extensive repertoires of any living artist.

Lorri Lail is scheduled to make her New York debut at Town Hall in mid-November 1948, and she will then be heard in 20 to 30 concerts in various states before returning to Europe. She has given numerous concerts, oratorio, and radio appearances throughout Scandinavian countries and has appeared as soloist in both the Mozart Requiem and the Brahms Alto Rhapsodie under the baton of Bruno Walter.

THE Liebling Singers, an ensemble under the direction of Estelle Liebling, well-known voice teacher, has signed a managerial contract with Colston Leigh. The group includes Beverly Sills, lyric coloratura; Joan Francis, lyric soprano; Florence Deyler, dramatic soprano; Emily Kalter, contralto, and Garfield Swift, baritone. They will sing scenes from grand and light opera.

THE Metropolitan Opera contralto, Martha Lipton, has signed with the Judson Division of Columbia Concerts. A native New Yorker, Miss Lipton was heard with the New Friends of Music, the southern tour

of the Federation of Music Clubs and the New Opera Company previous to her debut at the Metropolitan in the 1944-1945 season. She has also appeared in opera in Mexico.

Frances Blaisdell Names New Manager

The appointment of Claude Barrère to be her manager has been announced by Frances Blaisdell, who also said that Mr. Barrère would act in the same capacity for The Blaisdell Trio. He has been representing and managing radio programs, and this marks his entrance in the field of concert artists management. Miss Blaisdell, flutist, has been heard as soloist with leading musical organizations including the New York Philharmonic-Symphony, New Friends of Music, National Orchestral Association, and others, as well as on the major networks.

Stobbi-Stohner Presents Opera Scenes

Alfred Stobbi-Stohner, voice teacher, presented his pupils in an evening of Operatic Scenes and Arias at Carnegie Recital Hall on Nov. 5. The various scenes were enacted in appropriate costumes and the stage sets and lighting were effectively handled. The entire production was of a high order and the capacity audience was most enthusiastic. Mr. Stohner staged and directed the production and furnished the accompaniments on the piano.

Students participating were: Dolores Caruso, Elizabeth Roy, Margaret Davis, Alice Czaplinski, Barbara Hinckly, Betty Quaine, Marie O'Brien, Therese Reilly, Dolores Mari, Marjorie Kelly-Robinson, Clara Rondi, Joan Lydon, Dick Houghton, Marvin Lettich, Nick Devine, Randy Karin, Prudence Reehl, Ethel Szabo,

Sheila Williams, John Murtagh, Edward Flaherty, William White, Lois Sonerson, Dorothea Schulze and Lawrence Reilly.

Ballet Variante To Tour West

Previews of Mia Slavenksa's Ballet Variante in Hollywood, indicate that the program is varied and colorful. The combination of Russian ballet,



Constantine

Joey Harris, Mia Slavenksa and George Zoritch in *Settler's Sunday*, a novelty being presented by the Ballet Variante

classical dances, Balkan and American folk dances fill the performance with more than usual interest. Mme. Slavenksa's company of ten is headed by George Zoritch, leading dancer of the Ballet Russe de Monte Carlo.

Mr. Zoritch joined Mme. Slavenksa's company upon the completion of a tour with Vera Zorina in a revival of *Louisiana Purchase*. Joey Harris, leading dancer in Massine's Ballet Russe Highlights and Maria Farra are other new additions to the company. Previously announced were Lois Ellyn, Ann Barney, Nicky Nadeau, Claire Field and George Ellsworth.

The coast to coast tour of the Slavenksa Ballet Variante opens Nov. 10 in Riverside, Calif. It will head for the midwest and the east coast after a tour of California, Oregon, Washington and British Columbia. The duo-pianists, David N. Vasquez and Peter Millard, will provide the accompaniment.

Date Book

Evelyn MacGregor, contralto, was heard in Brantford, Canada, on Oct. 30 and in Hamilton on Nov. 11. She opened the season for the Borden's Canadian Cavalcade on Sept. 30. . . . In a recent performance of *Carmen* staged by the Manhattan Opera Guild in the Carnegie Recital Hall, **Edward Caldicott**, tenor, sang the role of Don Jose. . . . Scheduled to appear in Boston on Dec. 1 is the **Krauter Trio**, the second recital by the ensemble in that city this season. . . . Currently appearing as soloist on college music programs is **Roena Savage**, lyric soprano, who has been heard this season in Georgia, Ohio and Pennsylvania schools. . . . **The Revelers**, male quartet, has returned to the concert field and on Oct. 27 began its tour in Franklin, Va. It is booked for more than 80 concerts in 30 states and several Canadian provinces. . . . Future appearances of **Muriel Kerr**, pianist, include being soloist with the New Jersey Symphony on Nov. 17 and 18 in Orange and Montclair, playing the Rachmaninoff Second Concerto.

Juilliard to Hold String Quartet Classes

A special course in string quartet playing, conducted by Emile Hauser, will be presented during the second semester of the current academic year

by the extension division of the Juilliard School of Music. The course, which will be of 12 weeks duration, will be given Wednesdays from 6 to 9 P.M. beginning Feb. 4. It will offer a thorough study of the technique of string quartet playing, together with the analysis and interpretation of the literature for this medium.

Dance Artists To Make December Appearance at YMHA

Mata and Hari, dance satirists, and their assisting artists will present an evening of Danced Theater on Dec. 4 at the YMHA auditorium. Included in their repertory is Carnegie Hall, Fakir Dance, Acrobats, Pas Des Deux, Seven Come Eleven, Sports Newsreel, On Display, Caberet Tropicana, Looking for Talent, Street Corner and Conversation.

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RECITALS

(Continued from page 18)

and E, a Sonatina by her countryman, Carlos Guastavino, heard for the first time here, and pieces by Debussy and Ravel.

It was regrettable that Miss Carrillo should not have appeared in a more intimate hall, for the rather limited scope of her art requires a smaller frame. Yet she is in many ways a pianist of singularly ingratiating talents, pleasantly free from mannerism, deeply absorbed in her musical tasks, poised, sensitive and tasteful. Her chief weakness is a lack of power and brilliancy which, in view of her sometimes shallow tone and want of strong rhythmic definition, often lends her playing a kind of muffled, indeterminate character. Withal, Miss Carrillo's interpretations, based on a sound poetic plan, are for the most part sympathetically realized. Her Beethoven sonata, while small in scale, was delicately imaginative. A still finer balance and more tender subtlety of color she achieved in the Chopin Nocturne. She was inclined, however, to sentimentalize unduly the lyrical middle parts of the Schumann Novelettes.

Miss Carrillo did some of best work in the Guastavino Sonatina, which has two charming but derivative movements followed by a rather feeble concluding Presto which strives to affect a more modern idiom. P.

New Friends of Music Open 12th Season

The concert with which the New Friends of Music inaugurated their 12th season on the afternoon of Nov. 2 at Town Hall was marked by some of the finest as well as the most inferior playing recently heard here. The Society is honoring Bach, Beethoven, Mendelssohn and Hindemith with its attentions this winter, and only Bach was missing from its first program. The considerable audience was treated successively to the third Rasumovsky Quartet, Hindemith's second String Trio, and the Mendelssohn Octet—the last-named far too neglected these past years but, in view of the current centennial observances of the composer's death, a most seemly revival. This shining masterpiece of the 16-year-old Felix was presented by members of the Griller and the New York City Symphony Quartets. The former had previously dispensed the Beethoven music; the Hindemith opus was performed by Alexander Schneider (violin), Milton Katims (viola) and Benar Heifetz (cello).

Regardless how one may feel about the musical worth of Hindemith's Trio, now 14 years of age, there can be little question of the contrapuntal ingenuity, the extraordinary texture of the piece and its complex yet incessantly vital play of rhythms. But with a less masterly performance than Messrs. Schneider, Katims and Heifetz lavished upon it the work might easily take on the likeness of a dry intellectual experiment with something of the puckery flavor of an un-

ripe persimmon. These three artists, however, played it with a bright fullness of gorgeous sonority, a superb range of color, a rhythmic life absolutely electrical in its effect and every evidence of a most sympathetic approach and eviscerating study. More superlative teamwork has not been encountered in our concert rooms in many a day. Playing like this would have lent illusory value to music of much lesser consequence.

The other performances of the occasion were on another plane. The young men of the Griller ensemble furnished an imperceptive rendering of Beethoven's C Major Quartet—one that was not only lacking in rhythmic definition, dynamic variety (crude fortes and lifeless, almost inaudible, pianissimos seemed about the only nuances at the players' command), balance and correctness of pitch. Of the deeper poetic secrets of the great work the players appeared to have only a vague conception.

Nor did the Griller and the City Symphony Quartets achieve conspicuously better results in conjunction. Instead of the shimmering performance which Mendelssohn's adorable Octet presupposes, the work was played in large part with an opaque and muddy tone and much faulty intonation. To the slow movements the executants brought a sugared sentimentality not at all in the spirit of the page. The elfin scherzo—the pearl of the work—taken at too slow a pace, had little of its diamantine sparkle. Indeed, what one missed above all else in this *allegro leggierissimo* was that quality of volatile enchantment that should lend it wings. P.

accompanied discreetly. The concert was sponsored by the China Society of America. P.

Edmund Kurtz, Cellist

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Vladimir Drozdoff, Pianist

Vladimir Drozdoff, pianist, gave a recital in Town Hall on the afternoon of Oct. 29. He performed his own Sonata Elegia, dedicated to the memory of Franklin D. Roosevelt; Chopin's Fantasy in F Minor, Etudes in A Minor and F Minor and Ballade in A Flat; a Scriabin group containing the Sonata No. 9, Prelude in D Flat and Etude in D Sharp Minor; and Liszt's arrangement of Wagner's Tannhäuser Overture. N.

Rosalyn Tureck, Pianist

Rosalyn Tureck gave the second of her Bach recitals in Town Hall on Oct. 29 before an enthusiastic audience. The program included the Fantasie in C Minor; Aria and Ten Variations in the Italian Style; Preludes and Fugues in C Minor, C Sharp Major and A Minor from Book I of The Well Tempered Clavier; English Suite in D Minor; four Chorales; and the Italian Concerto. Once again, the concentration, nobility and warmth of her playing, expressed through a perfectly controlled technique made the entire evening a pleasure of the highest order. R.

Yi-Kwei Sze, Bass (Debut)

Chinese singers being rarities hereabouts, the recital given at Town Hall, Oct. 30, by a young man from Shanghai, Yi-Kwei Sze, was a more or less novel experience. Mr. Sze, who came to America only a year ago, is a graduate of the National Conservatory in his native city and the pupil of a Russian vocal teacher—a fact that might readily have been gathered from certain aspects of his singing. A large audience numbering many of his compatriots received him with signs of emphatic approval.

The program classified the newcomer as a bass. To some hearers he seemed rather a high baritone, with a few thick and heavy low tones. At its best Mr. Sze's voice is of uncommonly fine quality and if he can manage to equalize his scale by eliminating certain technical flaws he may develop into an artist of highly credit-



Yi-Kwei Sze

Edmund Kurtz

able accomplishments. For he is serious and tasteful in his musical approach, though insufficiently equipped at present for some of the more ambitious tasks he set himself.

It was Mr. Sze's misfortune not to put his best foot forward at the outset. A listener leaving after the first half of the program, which comprised two Handel airs, Schubert's Das Abendroth and An eine Quelle, Schumann's Melancholie and Der Hidalgo and Brahms' Four Serious Songs, might have carried away a very dubious impression. Not only were these considerably beyond his present stylistic and interpretative powers but the inequalities of his scale stood out glaringly. Top tones, by turns falsetto, tight and nasal, medium ones marred by a variety of productions and deeper sounds having little apparent relation to the rest of the organ produced the effect of several voices. But the moment he embarked on a group of Chinese lyrics by Chao Yuen-Jen, Liu Hsueh-An and Ho Lu-Ting Mr. Sze appeared completely transformed, his scale acquiring an evenness it previously lacked and the tentative quality of his delivery giving place to a refined and sincerely moving expressiveness. The songs themselves sounded more Russian than Chinese and might have passed for lesser inspirations of a Gretchaninoff. In an American group by Watts, Hadley and Barber, Mr. Sze easily sustained the impression he created in his Chinese numbers.

Nancy Lee Sze, the singer's wife,

Ft. Worth Stages Two Operas

Pagliacci and The Old Maid and the Thief Presented by Civic Opera Group

FORT WORTH.—The Fort Worth Civic Opera Association opened its fall season with a presentation of Pagliacci and The Old Maid and the Thief on Oct. 28 and 29. Both operas were exceedingly well done. In the cast for Pagliacci were Ivan Petroff, Eric Rowton, Carlos Alexander, Lou Marcello, James Robinson, Charles Musgrave and Eloise MacDonald. A colorful and well-trained chorus contributed greatly to the production both dramatically and musically.

The cast for The Old Maid and the Thief consisted of Mary Hopple, Jeanette Hopkins Wright, Eloise MacDonald and Carlos Alexander. Miss Hopple created the part of the Old Maid on the first radio performance in 1938, and Mr. Alexander worked with the composer preparing the role of the Thief for the first stage presentation of the opera, in Philadelphia in 1941.

On Nov. 17 and 18 Rigoletto was given with Robert Weede, Gabor Carrelli, Graciela Rivera, Ed Williams and Betty Berry Spain singing the leading roles. Walter Herbert, general director of the New Orleans Opera House Association, is the conductor for the season in Fort Worth. Richard C. Bird was the stage director for the first two operas and Armando Agnini, stage director of the San Francisco Opera, directed Rigoletto.

Robert Merrill opened the Civic Music series with a concert on Oct. 8 and on Nov. 3 Margaret Truman appeared under the local management of Mrs. John F. Lyons. The Pro Arte String Quartet gave the first concert of its 16th season on Nov. 7 with William Hargrave, former Metropolitan Opera basso, as soloist. Roberta Dedmon McBride was pianist in the Quintet in D Flat Major by Wolf-Ferrari. DOROTHY NELL WHALEY

Amelia Cardwell Heads Theatre Repertory Group

GREENSBORO, N. C.—The Music Theatre Repertory Group, Amelia Cardwell, managing director, was scheduled to make its professional debut with a performance of Gian-Carlo Menotti's Old Maid and the Thief at State College's Fullen Hall, in Raleigh, N. C., Nov. 12. Other dates are at Mt. Airy in January, Campbell College, Buie's Creek, in February, and in Allentown, Pa., for a performance at Errol K. Peters' school.

Besides Miss Cardwell, who takes the soprano role of Laetitia, the cast consists of Josephine Fisher, contralto, Ted Bodenheimer, baritone, and Dorothea Allcorn, soprano, Jean Bradley Warren, soprano, and Mrs. Beavers, soprano.

This opera is one of six being pre-

IN MENOTTI'S COMIC OPERA

Bob, the supposed thief (Carlos Alexander) is served breakfast in bed by Laetitia (Eloise MacDonald) in this scene from the Fort Worth Civic Opera Association's production of The Old Maid and the Thief



Fort Worth Star Telegram

pared by the Group for presentation this year. Others in the repertoire, all to be sung in English, are The Secret of Suzanne, The Prodigal Son, Bastien and Bastienne, The Coffee Cantata and There and Back.

Solon Alberti to Present Pupils in Concerts

Solon Alberti, teacher of singing, will give a series of musicales during the fall and winter in which a number of his pupils will be heard. The recitals will be given in the Lounge of the Park Avenue Christian Church and Mr. Alberti's Ansonia Hotel studio. At the first on Oct. 19, he presented Lucretia Ferre, soprano, and William Gordon, baritone; on Oct. 26, Ruth Stiller, contralto, and David Seegmiller, tenor, and on Nov. 9, Ruthabel Rickman and Marvin McDonald, bass. Others to be heard include, Rose Lee Grace, mezzo soprano, Martin Larsen, tenor, Warren Foster, tenor, James Wilborn, tenor, Barbara Glushak, soprano, and Salvatore Gusmano, baritone. On Jan. 26, a program is arranged which will feature original compositions and arrangements by Mr. Alberti. Four oratorio performances are also scheduled and a series of Young Artist musicales for the Spring.

Hour of Music Concert Scheduled at Cosmopolitan Club

An Hour of Music announces a concert to be given for the benefit of its Maintenance Fund on Dec. 9 at 8:45 P.M. at the Cosmopolitan Club, New York. An Hour of Music presents talented young artists who have not yet made their professional debuts in New York at several invitation concerts each season. Auditions are held and the artists are chosen by professional juries. Regina Resnik, Mack Harrell and Dorothy Minty have given their services for the benefit concert. Students wishing to apply for auditions are invited to do so c/o Mrs. R. B. Lanier, 123 E. 35th Street, N. Y. C. Auditions will be held on Dec. 2.

Christine Lindberg, Branzell Pupil, Makes Debut in Stockholm

Christine Lindberg, mezzo soprano and pupil of Karin Branzell, made what Swedish newspapers referred to as a sensational debut as Amneris in Aida at the Royal Opera in Stockholm on Oct. 29. It was the first appearance of an American singer in the Swedish Royal Opera on a regular contract basis and as a regular member of the company. She received her contract last spring through the personal offices of Mme. Branzell, Fritz Busch and William L. Stein.

Haughton Pupil Engaged For Fontainebleau Faculty

Aubrey Pankey, baritone, pupil of John Alan Haughton, who is now on tour in Europe, has been engaged for the vocal faculty of the Fontainebleau school of music for the coming summer.

Piano Teacher Appears in Raleigh and Wilmington

May L. Etts, teacher of piano, appeared in Raleigh and Wilmington, N. C. early in November to give a

three-day course, Fresh Perspectives for Piano Teachers. Miss Etts is an associate of Guy Maier and conducted classes in the Principles of Maier Technique at the Guy Maier Summer Classes held in August at Virginia Intermont College, Bristol, Va. More than 200 teachers of piano from 35 states attended the classes.

Marks Engages Musicians

The Edward B. Marks Music Corporation has engaged Eric Simon as music editor and Harold Holden as director of publicity. Mr. Simon, a professional orchestrator and clarinetist, is a member of the faculty of the Mannes School of Music. Mr. Holden formerly of the advertising department of a commercial organization, now lectures at the College of the City of New York's department of adult education.

Baritone Limits Teaching Class

Martial Singher, French baritone of the Metropolitan Opera, announces that he will limit his teaching class this year because of his commitments at the Metropolitan and an extensive concert tour.

New York College Adds to Faculty

The New York College of Music, Arved Kurtz, director, has engaged Leopold Sachse and Albert Feldman to teach courses in the stage technique of opera.

Zador Pupil Engaged For Metropolitan Opera

Evelyn Sachs, contralto, who was recently engaged for the Metropolitan Opera has been a pupil of Emma Zador for the past eight years.

Obituary

Eleanor Painter

CLEVELAND. — Eleanor Painter, in private life the wife of Major Charles H. Strong, died here on Nov. 3, after an illness of several months. She first drew attention in 1915, as the feminine lead in The Lilac Domino although she had previously appeared in grand opera in Europe.

Miss Painter was born in Waterville, Iowa and spent her childhood in Colorado. In 1912, she went to Europe to continue vocal study and made her first stage appearance at Covent Garden, London, in 1913. Following several seasons in light opera in America, during which she was starred in Princess Pat which Victor Herbert wrote especially for her, she returned to Europe and sang in grand opera in Germany.

In 1916, she married Louis Graveure, the Belgian baritone. The marriage was terminated by divorce in 1930, and the following year she married Major Strong. In 1941, Harper Brothers published a book by her entitled Spring Symphony.

On her marriage to Major Strong, Miss Painter gave up her stage career. She was at the time, a member of the San Francisco and the Philadelphia opera companies. Her husband and three brothers survive her.

MRS. J. H. CAVENDER, president of the Federation of Music Clubs in Dallas, Tex., died there on Oct. 28. She was formerly president of the Schubert Choral Club and the Schubert Study Club.

M. C.

L. DOUGLAS RUSSELL, teacher of singing in Phoenix, Ariz., died here recently. He was founder of the Orpheus Club and first vice-president of the Arizona State Music Teachers Association.

M. M. W.



Lucius Pryor

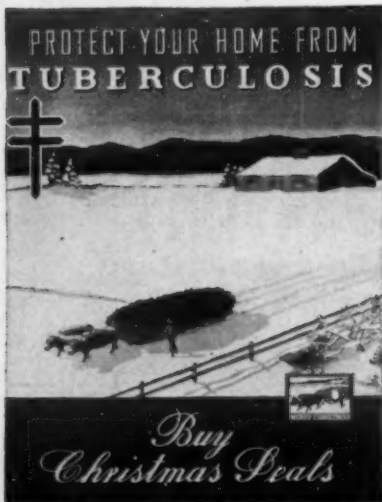
COUNCIL BLUFFS, IOWA. — Lucius Pryor, well known impresario in the Middle West and conductor of the Pryor Concert Series, died at his home here on Oct. 24, following a heart attack. He had been ill about a week. Mr. Pryor was 68 years old.

A native of Waupun, Wis., he had passed most of his life here. During his 40 years as a concert manager he had presented in eight or nine mid-Western states, such artists as Kreisler, Paderewski, Schumann-Heink, John Philip Sousa and Geraldine Farrar with all of whom he was closely associated. He was greatly interested in the careers of young artists and held yearly auditions for them in New York, the winners being given an extensive tour the following season. He also backed a fellowship for assisting talented young musicians.

He is survived by his wife, three daughters and two sons.

THEA MOELLER-HERMS, founder and past president of the Omaha Association for Opera in English, died here recently. A native of Lafayette, Ind., she spent a number of years in Europe. She had also been active in the teaching field.

K.S.M.



RECITALS

(Continued from page 23)

ment and a good deal of poise, gave a recital in Carnegie Hall on Oct. 31. Mr. Kurtz's Stradivarius produced an excellent tone, especially in legato passages. This tone was especially gratifying in the slow movement of Brahms' Sonata in F, Op. 99, which received an overall interpretation that was in good taste but not particularly exciting. The cellist was very much more at home with the Tartini Concerto in D Minor, which received its full due of warmth and lyrical understanding of its technically provocative passages.

The Bach Unaccompanied Sonata in G did not fare as well. Mr. Kurtz produced a thin surface tone in the



James Friskin



Fritz Kreisler

more *détaché* passages of the work, and his insight into the meaning of this difficult composition was not very searching. The rest of the program included Elegie by Delius, Tango by Rakov, Ibert's charming Fables and Requiebro by Cassado. In these works Mr. Kurtz's fine phrasing made them all enjoyable. The accompanist, Arthur Balsam, proved to be excellent, as always. B.

Devy Erlih, Violinist (Debut)

Devy Erlih, a French violinist on the threshold of his 19th year, made his New York debut in a Town Hall recital, Oct. 31. He was a prize winner at the Paris Conservatoire and has concertized extensively in Europe since his appearance as a prodigy at the age of 11. His first American program suggested large ambitions. It included two sonatas for violin and piano (with Philip Fradkin at the keyboard)—Brahms' D Minor and Debussy's G Major; the Grave and Fugue from Bach's unaccompanied Sonata in A Minor, the soloist's own transcription of two Bulgarian dances and an Ostinato, from Bartok's Microcosmos, Paganini's 24th Caprice, Delvincourt's Danceries and Ravel's Tzigane.

It would be a pleasure to report that Mr. Erlih met the technical and musical challenges of these offerings in a style commensurate with their big exactions, but such at best was only intermittently the case. Apart from a sensitive delivery of the Debussy Sonata and here and there a smooth beauty of tone, mechanical aptitude and gently poetic feeling, the young man's playing for all his poise disclosed immaturity. The sonata of Brahms, despite the sentimentality with which the violinist invested it, had little of the passion, surge and vitality it demands and the tempi, particularly in the last movement, were quite unreasonably fast. The dampness of the evening may have accounted for some imperfections of tone and inaccuracies of intonation, though hardly for all. The Bach Fugue was roughly played and Mr. Erlih had the misfortune to break a string about 20 bars before the end, whereupon he left the stage and, on returning, imperturbably finished the number. To the Bartok pieces he brought a good deal of vital rhythm. Technically, parts of the Paganini Caprice were successfully negotiated; others were scratchy and false in pitch.

The recital, in short, left an impression of talent only partially developed and tentative in its functioning. P.

James Friskin, Pianist

A large audience, thickly sprinkled with piano students provided with notes, was on hand to hear James Friskin play the First Book of Bach's Well Tempered Clavier in Town Hall on the afternoon of Nov. 1. Mr. Friskin did not play the Preludes and Fugues in the order in which Bach wrote them, feeling that "this might have a somewhat mechanical effect in concert performance" and wishing to obtain a greater contrast and an effect of climax in the three groups into which he divided his program.

Since the music is enormously concentrated and reveals an amazing range of emotion, it would be wiser

to play fewer Preludes and Fugues and to give the listener time to absorb them. Mr. Friskin's performances were intelligent, but left an impression of nervousness and haste. Less pedal and more spacious phrasing would have given greater emotional impact to his always articulate readings. N.

Fritz Kreisler, Violinist

Fritz Kreisler, the beloved patriarch among violinists, presented his annual Carnegie Hall recital before a capacity audience on the afternoon of Nov. 1. When he strode on the stage to play the Bach unaccompanied Sonata No. 2, the audience rose and gave him a wholehearted ovation. Moved, perhaps, but unruffled, he went directly to work, and played the sonata through in workmanlike fashion, with something of his old sonority and precision lacking, but still with grandeur. Schumann's Fantasy in C Major and Chausson's Poème, with Kreisler's old friend Carl Lamson at the piano, were the other major works on the program.

The last part of the program was given over to the smaller works which have become a part of the Kreisler tradition; three of his own pieces, a Brahms Hungarian Dance, a Dvorak Slavonic Dance, and the lilting Rondo in D Major by Schubert. Mr. Kreisler played three encores, a Rachmaninoff Prelude, the Old Refrain, and Schoen Rosmarin, and the audience went on applauding for several minutes after the house lights went on. G.

Fritz Kreisler, Violinist

In his late afternoon recital at Carnegie Hall on Nov. 1, Peter Melnikoff, pianist, played the Bach Prelude and Fugue in D Major, the slow movement from a Mozart Sonata in C Major, Beethoven's Sonata Pathétique, a group of Chopin war-horses, and pieces by Debussy, Scriabine, Rachmaninoff and Liszt. Mr. Melnikoff's Bach was rather too chaste and mild in execution, but his Mozart was delightfully lyric. His Beethoven came out cleanly, with gusto, but no great profundity; Chopin he played with pronounced technical skill but little attention to the emotional content of the music, save in the A Minor Mazurka. Chopin's over-ripe poeticism emerged for a moment here, only to be immediately drowned in the clash and clangor of the Revolutionary Etude. In general, Mr. Melnikoff played with the technique of a great master, but seemed bored or indifferent at the keyboard so far as interpretation was concerned. G.

Lazar Weiner Conducts Own Compositions

Lazar Weiner conducted a program of his own music in Town Hall on Nov. 1 before an enthusiastic audience. The major works were Shir L'Leil Shabat (Friday Evening Service), performed by Joseph Posner, baritone, and the choir of Central Synagogue; and Legend of Toil, a cantata in Yiddish, sung by Mary Simmons, Max Spivak and Mr. Posner, and the Workmen's Circle Chorus.

Mr. Weiner's Five Calculations for piano were played by his son, Yehudi. Six songs were performed by Miss Simmons. Accompanists included Alexander Richardson, at the organ, Reuven Kosakoff and Mr. Weiner. N.

Francine Falcon, Contralto (Debut)

Francine Falcon, contralto, who appeared at Town Hall on Nov. 2, is a young singer of obvious gifts and, properly directed, may easily become a singer to be reckoned with. At present uncertain production and nervous mannerisms detract from her performance.

The present reviewer conjects that the voice is not a true contralto but a soprano of considerable volume with an over-developed lower register. Once on the upper part of the staff,



Carol Brice



Francine Falcon

the quality improved immensely and did not seem contralto-ish at all.

Miss Falcon's choice of songs lacked variety. Of the first nine only one, Mozart's Un Moto di Gioja, was cheerful and this was sung far too slowly. An inconsequential fragment by Stradella was better sung than preceding Bach numbers. The following Brahms group was of unrelieved somber hue. Immer Leiser Wird mein Schlummer would have been telling save for a smile and some overbright tones, for surely this is one of the saddest of all songs. Of a group by (Continued on page 26)

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RECITALS

(Continued from page 25)

Wolf, the ineffably beautiful Kennst du das Land was the best projected, a really fine piece of work. A group in English closed the program.

Miss Falkon is a New York Music Federation contest winner. There seems no reason why she should not "arrive", given additional training.

H.

Carol Brice, Contralto

A large audience greeted Carol Brice at her Town Hall recital on Nov. 2. The contralto offered a diversified program, some of it large in its exactions. This list began with three Purcell songs, Estelle Liebling's arrangement of John Bartlett's Whither runneth my Sweetheart, and went on to Brahms' Four Serious Songs, a French group by Chabrier, Moret, Duparc and Hahn. A group of English and American numbers and a set of Spirituals concluded the printed list, which was expanded by a quantity of encores.

Miss Brice's opulent voice displayed its wonted richness, though marked from time to time by a tremolo which she should endeavor to eliminate. Of the opening group Whither runneth my Sweetheart, was especially charming and the artist delivered it with captivating humor and infallible good taste. The Brahms' Serious Songs she sang with deep sincerity and an obvious effort to sound their profound moods without recourse to any external artifice or effect. Nevertheless there are elements in these masterpieces which still elude her. In some ways Moret's Le Temps, l'Etendue et le Nombre, Hahn's delicate Le Cygne and Duparc's powerful La Vague et la Cloche ranked with her best achievements.

Miss Brice was admirably accompanied by her brother, Jonathan Brice.

Y.

Roland Hayes, Tenor

Roland Hayes, who through the years has won and held the admiration of thousands, again demonstrated his art in Carnegie Hall on Nov. 2. The large audience extended a hearty



Roland Hayes

Leonard Shure

ovation to Mr. Hayes calling him back to the stage time and again after the printed portion of his program was completed. And the acclaim was well earned, for although the tenor's voice is no longer powerful, the artistry, imagination, control and delicacy with which he delivers his songs more than compensates for any lack of volume. Many young singers could learn a valuable lesson by listening to the veteran performer for an evening.

His program was conventional opening with Dowland's Come Again, Sweet Love, followed by Bach's Now, O Lord, I Am Prepared, Beethoven's Adelaide, Lieder of Schubert, Schumann and Brahms, a group of French art songs and the inevitable Negro spirituals in which Mr. Hayes has no peer. Reginald Boardman was the very capable piano accompanist. L.

Dance Recital by Iris Mabry With Music by Ralph Gilbert

Iris Mabry gave a brilliant dance recital with Ralph Gilbert as accompanist and composer of the music, in the International Theatre on Nov. 2. Three new works, Allemande, Domsday and Rhapsody were included on the program. Miss Mabry's tall, lean body, with her extraordinarily long arms and expressive hands, is a superb instrument of expression. And she has trained it to do her slightest command. The ripple of a muscle, the half turn of a hand or foot are projected across the footlights with masterly control.

Within a somewhat narrow range of experience and theme, Miss Mabry is unsurpassed by any young dancer of the day. The ferocity of Sarabande, the uncanny archaic flavor of Bird Spell, the hysteria of Dreams and the tortured, malignant spell of Witch are all variations on the same basic attitude. And in her new study of terror, Domsday, she gives another masterly revelation of anguish and frustration, though the dance is spoiled by a weak ending in its present version.

Allemande has a touch of warmth and lyricism which is encouraging to those who feel that Miss Mabry, choreographically speaking, has tarried too long in the "ghoul haunted woodland of Weir". But Rhapsody, a half-serious satire, seemed labored and forced.

Mr. Gilbert's music for the dances was consistently admirable. He has few peers as a dance accompanist. His solo interludes, on the other hand, lacked the decisive form and rhythmic life of his dance music.

S.

Music Patron Annual Recital

A group of musicians including Christopher Gopealsingh, pianist; Loys Price, baritone, and Gertrude Bennett, soprano, gave a concert in the Carnegie Recital Hall on the afternoon of Nov. 2. The event was under the sponsorship of Miss Bennett. The program also included an orchestra number by a Junior Ensemble and a violin solo by David Johnson. Joseph Faria was listed as cellist and Paul Romeo as pianist.

D.

Howard Kasschau, Pianist (Debut)

Howard Kasschau, pianist, made his New York debut in Town Hall on the afternoon of Nov. 4, playing works by Vivaldi, Schumann, Chopin, Liszt,

Franck and Scriabin. Opening his program with the Vivaldi Concerto Grosso in D Minor, the pianist progressed to Schumann's charming Abegg Variations, a composition in which the pianist, as in the Chopin and Liszt numbers, appeared to be thoroughly at home. In these works, Mr. Kasschau demonstrated a fitting technical dexterity, humor and poetic feeling. The Franck Prelude, Chorale and Fugue, however, holds depths which the pianist failed to probe, and his handling of the Vivaldi was not always what one has come to expect, especially in matters of phrasing. Yet to his entire program he brought intelligence, a keen sense of musical values and admirable restraint. L.

Leonard Shure, Pianist

For a pianist who, in this country, will offer a program limited to Chopin's four Ballades and Beethoven's prodigious Diabelli Variations one can harbor only the profoundest respect. Such was the fare which Leonard Shure served at his Carnegie Hall recital on Nov. 4 to a large and deeply absorbed gathering. It is no news that Mr. Shure is one of the most serious, idealistic and technically equipped American pianists before the public and his choice of programs which make no concessions to superficial tastes has marked him for a number of years as a particularly uncompromising artist. This time he may be said to have outdone himself.

It might almost have been better if Mr. Shure had confined himself to the Diabelli Variations alone and sent his hearers home after only 50 odd minutes of music. For, truth to tell, his Chopin was fairly arbitrary, angular and unpoetic playing. Of the four Ballades only the F Major proved to be a really fortunate achievement. The others, despite the pianist's command of keyboard mechanism, were singularly deficient in beauty of tone and grace of imagination as well as marred by wilful nuances and strange quirks of pace. When he reached the Beethoven Variations, however, Mr. Shure seemed as one transformed. His over-all command of the work indicated the most exhaustive study, the most consummate musical and technical grasp. There was something grim and unbending, even saturnine in Mr. Shure's approach. Nevertheless, his performance was a grandiose achievement, and he was profoundly right in refusing to weaken its effect by conceding encores at the end.

P.

Rosalyn Tureck, Pianist

The third and last recital in Town Hall of Rosalyn Tureck's series of all-Bach programs was heard by a cordial audience on the evening of Nov. 5. The uncompromising program offered five Preludes and Fugues (from the Well-Tempered Clavier), the E Minor Partita, the Capriccio on the Departure of a Beloved Brother, three Minuets and the D Major Toccata, Adagio and Fugue. The listeners shouted their requests for encores and were favored with five, among them the 25th and 29th Goldberg Variations.

J.

Joseph Fuchs, Violinist

It took a little while for Joseph Fuchs to get into his stride at his Carnegie Hall recital, Nov. 5. His program opened with the Adagio and Presto from Bach's C Minor Sonata and then offered an unaccompanied sonata in B Flat by Geminiani, listed as a "first time in New York"—a designation the average listener, unplagued by statistical scruples, will probably accept without challenge. The sterling violinist played the Bach Adagio with a sentimental vibrato more suited to Tchaikovsky than to Johann Sebastian, but captured the true Bach spirit rather more successfully in the ensuing fast movement. The Geminiani sonata (discovered in Dresden, according to a program note, by Adolfo Betti) exhibits the dignified



Joseph Fuchs

Louise Meisner

specifications and clichés of its period though few really striking melodic inspirations.

Mr. Fuchs performed it with breadth and distinction, yet it was not till he and Artur Balsam attacked Hindemith's D Major Sonata, Op. 11, No. 2, that the violinist unmistakably took fire. The Sonata itself is a high-spirited and fairly romantic product of early Hindemith vintage. The two artists collaborated in a superbly fused performance, tumultuous and incandescent, which was a triumph of teamwork. Mr. Fuchs opened the second half of the recital with a tasteful, polished and stylistically gracious presentation of Mozart's D Major Concerto, using the Joachim cadenzas—neither the best nor the worst imaginable. The remainder of the evening was devoted to the customary assortment of tid-bits—an arrangement of Stravinsky's delicate Pastorale, a new Jota by Lillian Fuchs, the violinist's sister, which was rede-

(Continued on page 27)

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Violist

RECITALS

(Continued from page 26)

manded, a Kreutzer-Kaufman Caprice and a so-called Rondo Papageno, by Henri Ernst, in which Mr. Fuchs gave his technical prowess free rein. Mr. Balsam at the piano shared the evening's honours.

Grete Sultan, Pianist (Debut)

A pianist of notable intelligence and interpretative scope, Grete Sultan, made her New York debut in Times Hall on Nov. 5. Miss Sultan, a former pupil of the distinguished German pianist Edwin Fischer, was one of the first artists to perform modern American music in Germany, and she included Aaron Copland's Piano Sonata on this program. Bach's Partita in E Minor, Haydn's Sonata in F and Beethoven's Sonata, Op. 111, made up the rest of the evening's music.

In both the Bach and Haydn works Miss Sultan was constantly mindful of detail and structural development, without ever becoming pedantic. Again in Beethoven's mighty sonata, she played with command and genuine inspiration. If her treatment of the Copland sonata was rhythmically loose, at times, she made it sound extraordinarily vivid and logical. Miss Sultan is not only an excellent pianist but a musician of a very superior order.

Ray Lev, Pianist

The sound taste, sensitive musicality and technical address which distin-



Ray Lev

Steven Kennedy

guish the playing of Ray Lev at its best marked her Carnegie Hall recital on Nov. 7. As a whole the concert was one of the best she has given here. Her program was sharply divided between the old and the new. An Air on a G-string, by Purcell, a Fantasia and Fugue in F, by Johann Ernst Bach (a third cousin of Johann Sebastian), Schubert's unfinished Sonata in C, which Ernst Krenek completed some 20 odd years ago, a pair of Mendelssohn Songs Without Words and Schumann's G Minor Sonata made up the first half. The remainder was devoted to a preachment of the modern evangel and comprised a Scherzo by Sol Berkowitz, a bell piece, Great Paul, by Godfrey Turner, a Chaconne by Stefan Wolpe, four short Tone Pictures by Wallingford Riegger and two extracts from Marc Blitzstein's ballet, Show. The novelties of the evening were followed by a Chopin Nocturne and Liszt's Twelfth Rhapsody—a sort of coda designed, no doubt, to send everyone home in a pleasant frame of mind.

Miss Lev played her classics with delicate charm and poetry. She might have offered a more rewarding sonata of Schubert's than this particular one. Krenek's job of completion is wholly in the spirit of the rest of the piece, but the work is so feeble in its melodic content that one can readily understand why the composer left it a torso. However, the performance left nothing undone to present the sonata in the best possible light. Miss Lev also played the Mendelssohn pieces touchingly and quite in the

wistful, nostalgic spirit of Victorian salon music.

The modern contributions were by turns vigorous, sharply rhythmic and (as in the Godfrey Turner bell piece) interesting in details of construction and sonority. Miss Lev added several encores to her ample schedule.

Steven Kennedy, Baritone

Steven Kennedy, baritone, who made a Town Hall debut 11 years ago, was heard in the same hall on the afternoon of Nov. 8. His long period of Army service accounts for his absence from the local concert field, this recital marking his first public appearance since his discharge. He presented an ambitious program that included airs from Handel's Amadigi and from Bach's Phoebeus and Pan, one from Gluck's Pelerins de la Mecque, another from Meyerbeer's Dinorah, Lieder by Mendelssohn, Erich Wolf and Grieg, Poulenc's six Chansons Villageoises and songs by Barber, Warlock, Edmunds and Hageman.

The singer, whose voice is of lyric quality and sometimes suggests a tenor rather than a baritone organ, disclosed musical feeling and a degree of sensitiveness, particularly in the Poulenc cycle and the English lyric. The Poulenc numbers demand a range of expression which the singer was able to provide. The large audience received him with a warmth that increased as the afternoon progressed. Franz Rupp was his capable accompanist.

Richard Dyer-Bennett, Minstrel

Richard Dyer-Bennett, modern minstrel, presented a program of songs and ballads with guitar at Town Hall on Nov. 8. Mr. Dyer-Bennett has a numerous local following, noisy in approbation but inclined to arrive late. Thus the minstrel got off to a slow start, but the evening became more lively as he went along. He began with a group of five classic songs of solemn or sentimental nature, by Schubert, Martini, an anonymous Elizabethan, and Handel; his listeners becoming a little restless with all this sweetness and light, he sang four rollicking German ballads in his most wickedly humorous style, slyly slipped

in a delicate little lyric called Moonrise, then sent all into fits of unquenchable mirth with his version of the Austrian song, Woman! Go Home!

He paid his respects to the British Isles and their high-colored history with a group of Scottish, Irish, and English ballads, and concluded his listed program with six American songs. In one of these, an American Negro Work-Gang song called Take This Hammer, he reached a pitch of emotional intensity which startled many of those present. Usually his songs are purely entertaining, either lyrical or diverting, but this one was soul-searing. The audience called lustily for encores and Mr. Dyer-Bennett was generous, adding about a half-dozen tidbits to those already offered. His guitar accompaniments were tasteful and deft, as usual, but nearly inaudible at times.

Young Musicians

Several young musicians gave a group recital in Carnegie Hall on the afternoon of Nov. 8. The performers were Eleanor Butcofski, coloratura soprano; Ramona Neveros, soprano; Arthur Van Haelst, tenor; Albert

(Continued on page 36)

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Zimbalist Opens Historical Violin Series

Efrem Zimbalist presented the first of his current series of Town Hall recitals covering the history of violin literature on Nov. 8 at 5:30 in the afternoon. The hall was well filled with connoisseurs of good music, despite the awkwardness of the hour. Mr. Zimbalist is himself a master connoisseur of violins, violin playing, and violin music, and presented a program noteworthy for taste, style, and musical scholarship.



Efrem Zimbalist

Noteworthy by its absence was the flamboyance and overstrained virtuosity characteristic of the usual solo violin recital. A great many of the pieces played by Mr. Zimbalist are seldom, if ever, heard by the most faithful concert-goer, and none, as played by Mr. Zimbalist, were unworthy of being heard.

The program was arranged chronologically, beginning with a work by Marini (early 16th century) and ending with a sonata by Pugnani (1731-1798). Though such names as Veracini, Vitali, Corelli, Vivaldi, Geminiani and, of course, Bach, are familiar enough in concert programs, there were many other almost unknown

composers listed, most of these being Italian violinists of the 16th and 17th centuries, who developed their repertoire concurrently with the development of the violin itself in the workshops of the great Italian makers. In the earliest of the programmed works, there was no higher position work or complicated bowings—in keeping with the rudimentary technique employed by early violinists—and the style and form of composition was of an almost kindergarten simplicity; but as Mr. Zimbalist went on, the higher positions crept in, his bow began to move in more subtle patterns, the music began to take on more architectural proportions and to show flashes of a more intense individuality in style.

Mr. Zimbalist's playing was quiet and restrained without being crabbed, his tone full and rich, his bowing beautifully balanced, his manner serious and devoted, as though he were a high priest of music performing an important ritual. Present-day tastes might clamor for more enthusiastic rhythms and more strongly accentuated contrasts than those employed by Mr. Zimbalist in some instances, but he was playing music of other centuries than this one, in its own style rather than ours, and his conceptions were, on the whole, eminently just and suitable. Mr. Zimbalist provided accompaniments, realized from figured bass, for eleven of the 16 compositions played. The playing of Vladimir Sokoloff at the piano was well attuned to the serious spirit of the occasion.

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Washington Attends Recitals and Concerts

Among Artists Heard Are Risé Stevens, Milstein, Gafni—Bales Conducts Gallery Concerts

WASHINGTON, D. C.—Soloists who have appeared in concert at Constitution Hall during October are Risé Stevens, mezzo soprano, Nathan Milstein, violinist, and Miklos Gafni, tenor. Miss Stevens supported at the piano by Brooks Smith, sang with enthusiasm and genuine feeling. Best received were her lighter songs and German Lieder as well as her excerpts from Carmen.

Nathan Milstein's concert was highly satisfying. His program was filled with well known compositions excellently performed. Accompanied by Arthur Balsam he included on his program the Sonata in A Major by Vivaldi, Beethoven's Sonata No. 3 in G Major and shorter works.

Miklos Gafni's appearance in Washington was enthusiastically enjoyed. He was recalled many times by the applause after each of his six groups of songs, and gave encores generously.

Preludes to the "official" opening of the season have been the regular Sunday evening concerts at the National Gallery of Art conducted by Richard Bales. So far the concerts have attracted more people than can be accommodated in the East Garden Court of the Gallery. The programs have featured the Tomasow String Quartet, Joseph Battista, Margaret Tolson, Joan Lloyd Perkins, Miklos Schwalb, Samuel Sorin and Evelyn Swarthout.

Varnay Sings with Orchestra

Oct. 19 brought Astrid Varnay, soprano, as soloist in the first of the 12-performance Sunday afternoon series of the National Symphony, Dr. Kind-

ler conducting. This program of Tchaikovsky and Wagner consisted of the orchestral Introduction and Polonaise and the dramatic Letter Scene, sung by Miss Varnay, from Tchaikovsky's Eugene Onegin, and the Francesca da Rimini. The Wagner performances were from the Ring: Song of the Rhine Daughters from Götterdämmerung, Forest Murmurs from Siegfried, and the Immolation Scene from Götterdämmerung beautifully sung by Miss Varnay. Her voice was rich, mellow and dramatic, and one could feel she was singing music that she loves.

On Oct. 21 the Philadelphia Orchestra with Eugene Ormandy performed in Constitution Hall the first of its eight Washington concerts of this season. The Toccata and Fugue in D Minor of Bach, Brahms' Symphony No. 3 and Don Quixote by Strauss were Ormandy's choice of fare for this occasion. Soloists in the ever-interesting Don Quixote were Samuel Mayes, cello, and Samuel Lifschey, viola.

MILDRED SMALL ALLEN

Kindler, Ormandy Conduct in Baltimore

Sweelinck Work Performed by National Symphony—Spivakovsky Plays Sibelius

BALTIMORE.—The National Symphony, Hans Kindler, conductor, opened its local series of concerts at the Lyric, Oct. 14 before a welcoming audience. The conductor's transcription of the Sweelinck Chromatic Fantasy, admirably constructed, enabled the orchestra to display tonal opulence. The first performance of Philip Henry's Pacific Nocturne proved of colorful interest. The atmospheric style of this writing appealed to the audience.

Tossy Spivakovsky, solo violinist, read the taxing solo part of the Sibelius Concerto in D Minor with technical facility. The orchestra under the careful control of the conductor supplied the resonant background. As a final number the Brahms E Minor Symphony was played magnificently.

At its second concert the National Symphony on Oct. 28 had as assisting soloists, Vronsky and Babin, duopianists whose playing of the Bach C Minor Concerto, and the Scottish Ballad, by Benjamin Britten aroused the attention of the audience.

In response to applause these artists added a brief composition Scaramouche by Milhaud. Prefacing the concert Wallingford Riegger's Canon and Fugue for string orchestra set a standard of fine tonal quality. The program concluded with the Daphnis and Chloe Suite by Ravel projected with revealing imagination by the conductor. In response to the applause Dr. Kindler appended the program with a fine reading of the transcription of a Scriabin Prelude as made by the Washington composer Harry Spier.

The Philadelphia Orchestra began its local series of concerts on Oct. 22 at the Lyric Theatre before a capacity audience. Superlatives are needless for description of the fine interpretations given under Eugene Ormandy's direction. Let it suffice to say the program was a memorable one in its fine details and arresting tonal qualities as disclosed in the Bach, Brahms and Strauss scores. The soloists in Don Quixote, Samuel Mayes, cello, and Samuel Lifschey, viola, added greatly to these musical refinements.

FRANZ BORNSCHEIN

Vinay to Sing at LaScala

Ramon Vinay, tenor, will sing the leading role in Verdi's Otello at the opening of the season of the Scala Opera House in Milan on Dec. 26. It is said that this will make Mr. Vinay the first singer from the Western Hemisphere ever to sing the leading tenor role at a Scala opening performance. The Chilean-born tenor

Stockholm Welcomes Visitors



Joel Berglund as the Tsar in Boris Godunoff



Hugo Hasslo as Papageno in Magic Flute



Arne Hendriksen as Nemorino in Elixir of Love

(Continued from page 7)

Stockholm the night Yehudi Menuhin gave his concert and immediately went to hear the noted violinist. During his brief stay the German conductor attended several other events. Menuhin played among other things a Bach unaccompanied sonata and an immensely difficult sonata by Enesco. Another violinist who might be mentioned in passing is the French virtuoso, Ronald Charny, likewise, the Italian, Enrico Campajola. A deeply interesting concert was given by the gifted Estonian double bass player, Ludwig Juht.

De Sabata conducted at his concert Stravinsky's Song of the Nightingale and Debussy's La Mer. And the Italian guest gave us Ravel's Bolero, as we had never heard it before. Another curiosity was a concerto for alto saxophone and strings, by the Swedish composer, Lars Erik Larson, phenomenally played by Sigurd Rascher, who later gave a concert of his own that enhanced his listener's respect

for the saxophone as a solo instrument.

Pianists who have appeared here include Alexander Brailowsky, Jan Smeterlin, France Ellegaard—all of them proven favorites. A 20-year-old Norwegian, Eva Knardahl, on her way to the United States, made a sensational recital debut in Stockholm. The Iclander Arni Kristjansson, who teaches at the Musical Academy of Reykjavik, will be welcomed here if he chooses to return, as will the American William Kapell. The Brazilian Bernardo Segall scored in music by Villa-Lobos. Finally, a great acclaim greeted Robert Casadesu, playing in Sweden for the first time.

Other foreign artists heard were the guitar virtuoso, Segovia, and the American baritone, Todd Duncan. We have also made the acquaintance of a young American mezzo-soprano, Ann Bomar, who has a nice voice and a singing talent. But she is still in the student stage and is technically unready for an international tour.

will sing the same role under Arturo Toscanini in the NBC Symphony's broadcast performance of Otello on Dec. 6 and 13, just before he leaves for Italy.

Soprano Presented In Pittsburgh Recital

PITTSBURGH.—At the Young Men and Women's Hebrew Association, was presented an admirable recital by the soprano Ellabelle Davis, who sang Strauss Lieder, an air from Verdi's Don Carlos, French songs of Chabrier, Chausson, and Fauré, and spirituals.

E. Power Biggs gave an impressive organ recital Oct. 1 in Carnegie Music Hall for the benefit of the Charles N. Boyd Musicological Fund at Carnegie Library.

Charles Wagner's Madama Butterfly company opened the May Beagle Series in Syria Mosque with Mary Henderson in the title role and an excellent audience. The New Friends of Music presented the Griller Quartet in Haydn's Seven Last Words, a

memorable performance, and Mack Harrell in Brahms' Magelonen Lieder and Beethoven's An die Ferne Geliebte.

J. F. L.

Rybiek Club in Fourth Season

WASHINGTON, D. C.—The Felicia Rybiek Music Club, a non-profit organization, whose aims are those of introducing young talented artists in Washington, announces its fourth season. A number of outstanding artists have been secured for the Arts Club, and the opening program to be given by Aurora Mauro-Cottone, New York pianist.

Marita Farell to Sing Mimi in Corpus Christi

CORPUS CHRISTI, TEX.—The Corpus Christi Symphony will bring professional grand opera to the city for the second time in its history during the 1947-48 season with a production of Puccini's La Bohème, starring Marita Farell, Metropolitan Opera Company soprano, in the role of Mimi.

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COLLEGE RADIO STATIONS FOSTER MUSIC

Intercollegiate System

Offers Unusual Programs Including Modern Works

By ROBERT SABIN

THE average person's picture of college students having a musical good time is probably composed mainly of beer bottles, juke boxes and barber-shop favorites. Were anyone to tell him that large numbers of students in colleges throughout the nation would spend an evening listening to excerpts from a new Austrian opera, especially recorded in Europe for their own radio system, he would be regarded as mildly insane. Yet that is what is happening, thanks to the Intercollegiate Broadcasting System, which includes almost 50 stations and is constantly expanding. The juke box public is not neglected by the system, either, for it is geared to the tastes and interests of college communities as a whole. But the growing sector of the student body which has a serious interest in music enjoys rare privileges under this project.

A recent New York hearing of the recording of Gottfried von Einem's opera, *Dantons Tod*, made at the Salzburg Festival last summer, called the attention of musicians and writers to the Intercollegiate System. This recording will be used in the first part of the system's series, *Music in Europe Today*. Long before music lovers in metropolitan centers hear the opera (if they ever do), this powerful work will be known to students in small college towns. At the present time, H. C. Robbins-Landon, musical correspondent for IBS, is still in Europe, obtaining other recordings and transcriptions of all sorts and interviewing leading musicians.

Great Educational Importance

The educational importance of a radio system operated by students themselves for the college public can scarcely be overestimated. Programs of all types are used, for IBS does not wish to limit itself to one group or to crusade at the expense of losing the interest and participation of its listeners. In fact, each station can adapt itself to local conditions and needs. But as far as music is concerned, there is a desire for all kinds, in all parts of the country, according to David Linton, program manager of IBS. A recent survey revealed that musical programs were preferred to all other kinds. The order of program appeal was 1) popular dance music; 2) semi-classical music; 3) news bulletins; 4) symphonic music.

About 3,000 students are working on the staffs of IBS stations and its listening public is estimated at over 150,000. Campus radio gives undergraduates their own medium of expression, furthers college community interests and offers invaluable practical experience in the technical problems and in the art of broadcasting. As the students who have gained this experience go into the large commercial radio systems they will inevitably raise standards and improve the types of programs.

The Intercollegiate Broadcasting System is only seven years old. Its origins go back to 1936 at Brown University where two students, George Abraham and David Borst, began exchanging programs over a wire between their rooms. They experimented with the transmission of a radio signal over wires to reach specific reception areas. Other colleges also began experimenting and by 1940 there were 13 stations, broadcasting by "wired radio", carrying their signal over wires to dormitories and college buildings. Realizing the advantages of pooling resources and ideas, the student broadcasters formed IBS. It is a non-profit corporation, owned and operated by the campus



Students Present the Program, Speaking of Records

Intercollegiate Broadcasting System

stations. IBS is governed by a council of representatives from member stations and is financed by dues.

Since IBS stations are heard only on college campuses and comply with rules of the Federal Communications Commission specifying maximum field strength of the radio signal and other points, they are exempt from many provisions of the FCC licensing requirements. Their transmission system may include wire lines installed by the station or leased from others, and power lines into which the signal is coupled. Since the signal is carried by these means to the specific locations where reception is desired, no interference is caused to distant broadcast stations on the same frequencies. Campus stations need not be operated by licensed operators and they do not have to be licensed by the FCC. Call letters of all IBS stations are, however, registered with the FCC and IBS has an office in Washington, to represent college stations and cooperate with the FCC.

Students have built much of the standard equipment which would have been prohibitively expensive if purchased outright as commercial stations do. They have expanded their stations over a period of years, beginning in some cases with an investment of only \$500. In many colleges, interest is so lively that grants from student activity funds cover all or part of the operating expenses. Most stations also meet some of their expenses by selling time to commercial advertisers.

Typical of IBS musical programs is the *Music Hall*, a selection of recordings which is broadcast weekly and may soon be offered twice a week. A script for this program is prepared by Alan Rich, music director for IBS, and distributed to each station for the use of the local announcer. A special program such as *Music in Europe Today*, which requires the use of recordings not widely available, is distributed by leased lines in the East and in the West by transcriptions.

In distant communities which have no constant radio access to great music such as is provided in New York by WQXR and similar stations these college stations are islands of musical culture. Most of the IBS stations offer popular music, disc jockeys and special musical programs in the early evening; feature programs, including network presentations from 8

to 10 p.m., and symphonic music after 10.

As for actual program material, the *Music Hall* follows the lead of most American orchestras (partly because recordings of works from the standard repertoire are more widely accessible). A representative evening might offer Brahms' *Alto Rhapsody* and *Violin Concerto*; or a movement from a *Handel Concerto Grosso*, a *Mozart Symphony* and Brahms' *Double Concerto*. These programs are based on reasoning and research. Every year IBS conducts an elaborate investigation into at least one topic. This includes as many as 2,000 interviews, some lasting a half hour, and a spot check of tastes, ideas or whatever is under examination. Preference for serious music has been found to be much higher than was expected. In a check of college listeners 73% of all students said that they enjoyed listening to symphonic music.

Some idea of the scope of the series *Music in Europe Today* may be gained from a partial listing of the works to be broadcast during the first part, covering 13 weeks. This program includes not merely contemporary music, but music being recorded in Europe today, as well. In the former category are Gottfried von Einem's opera *Dantons Tod*, already mentioned; Anton Heiler's *Toccata in C* for two pianos, especially recorded for IBS by the composer and his wife; Hendrik Andriessen's *Symphony No. 2* and *Piano Concerto in C Minor* (both in their radio premieres in the United States); Diepenbrock's *The Birds* (another radio premiere); a *Symphony* by Willem Pijper (radio premiere); *Wozers' Temptation* for Chamber Orchestra (radio premiere); Wagenaar's *Overture to Cyrano* (radio premiere); a *Honegger Cantata*; *Pieces for Flute and Violin*, two songs and an overture by Georges Migot; Hubeau's *Violin Concerto*; Barraud's oratorio, *Martyr des Saintes Innocents*; orchestral works by Claude Arrieux; and Koechlin's *Sonata for French Horn and Piano*. Recordings of classical works include Mozart's *Coronation Mass (K.317)* recorded for IBS in the Salzburg Cathedral by the Domchor and Mozarteum Orchestra; Mozart's *Piano Concerto in C (K. 503)* recorded by Edwin Fischer playing and conducting the Vienna Philharmonic; Haydn's *Harmone Messe in B Flat*; a *Telemann Quintet* and two *Leclair Concertos* recorded by the *Ars Rediviva* ensemble of France.

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New Faculty Members**

BEREA, OHIO.—Harold W. Baltz, formerly director of the Cornell College Conservatory of Music at Mount Vernon, Ia., has been appointed director of the Baldwin-Wallace Conservatory, succeeding Albert Riemen-schneider. Mr. Baltz will also assume the directorship of the Baldwin-Wallace Bach Choir and will direct the annual Bach festivals.

The staff of the conservatory has been further augmented by the addition of Norman Green of Worcester, Mass., as head of the voice department, and Glenn A. Schnittke as instructor in voice and theory. John A. Wolaver, of Ann Arbor, Mich., has been appointed instructor in piano. Anne E. Cule of New York has been appointed assistant and secretary to the new director.

**Queena Mario Pupils
Spend Busy Summer**

John Hanks, tenor, pupil of Queena Mario, was soloist in the Christian Science Church of Rye, N. Y., during the entire summer. Adrienne Auerswald was assistant to Mme. Mario at the Juilliard School's summer session and also appeared as Aida in the school's opera workshop. Angela Brama, soprano, sang Violetta in the second act of La Traviata. Frances Bible, mezzo-soprano, appeared in five of the operatic performances at Chautauqua. William McGrath, tenor, won the contest of the radio program Big Breaks on Aug. 2. He also appeared with the Buffalo Philharmonic and with the Lake Shore Opera Company. Andzia Kuzak appeared in Sunny at the Paper Mill Playhouse. Mme. Mario will have a year's leave of absence from the Juilliard School of Music but will continue classes in her private studio.

**New England Conservatory
Names New Faculty Members**

Felix Wolfes has been added to the voice department of the New England Conservatory of Music, for coaching of opera, Lieder, and general song literature. Virginia Bacon has been appointed to the stringed instrument department to teach cello. Mrs. Bacon is a graduate of the Institute of Musical Art, and a pupil of Lieff Rosanoff, Alfred Zighera and Maurice Eisenberg.

Five teaching fellowships have been awarded to Albert Tepper, Marion McLaughlin, Philip Newman, Billy Layton, and John Kiplinger, in the theory department. Frank Steele will teach advanced students in the school of popular music.

**Edwin Hughes Pupils Fulfill
Many Varied Engagements**

In addition to his teaching in New York, Edwin Hughes is holding monthly teaching sessions in Washington, D. C. His first Detroit Master Class session of the season took place Oct. 25-26. During the early part of December he will hold classes in Charlotte, Greensboro and Albemarle, N. C. Lois Kaplan, a Hughes pupil, has been engaged for a recital at the National Gallery of Art in Washington. Eugenia Snow will be soloist with the Atlanta Symphony, Feb. 15. Josephine Caruso was soloist at the first concert of the newly-formed New York Junior Orchestra on Nov. 15. On Nov. 20, Miss Caruso played with the Yonkers Philharmonic. Nancy Wiswell, who gave a highly successful recital in Halifax, N. S., last summer,

will make a tour of the Maritime Provinces this season. Among recent appointments of Hughes pupils are those of Theodore Walstrum as head of the music department of the University of Wyoming, Aurora Potter Underwood as a member of the school of music faculty of the University of Portland, Ore., and Margaret MacDonough as a member of the faculty of Limestone College. Masters degrees were granted by Teachers College of Columbia University last summer to the following Hughes pupils majoring in piano: Margaret MacDonough, Mary Coons, Helen Johnson and James H. Ralston.

**Toronto Conservatory
Opens Opera School**

TORONTO.—The opera school of the Toronto Conservatory of Music, Arnold Walter, director, re-opened on Oct. 1. During the season productions will be given of Hänsel und Gretel, and Der Fledermaus together with repetitions of last year's success, The Bartered Bride. The opera chorus will also give Mozart's C Minor Mass and the new Chamber Chorus will present programs of choral music. Felix Brentano is again stage director with Eileen Weldon Parsons, assistant. George Crum and George Hurst begin their work as coaches and assistant conductors.

**William A. C. Zerffi
Presents Voice Pupil**

William A. C. Zerffi, teacher of singing, whose articles on voice production, its faults and correction, have appeared in the publications of a number of medical societies, presented his pupil, Virginia Mott, soprano, in his New York studio recently. This is the first of a series of studio recitals planned for the winter.

**Soudant Pupils Fulfill
Numerous Engagements**

Winifred Smith, soprano, pupil of Belle Julie Soudant, who created the female role in Gian-Carlo Menotti's one-act opera, The Telephone, last spring, and who has sung it twice since over the CBS network, will sing in Vaughan Williams' Riders to the Sea over the same network in November.

**E. Robert Schmitz
Ends Summer Classes**

The summer classes of E. Robert Schmitz, held in Denver under the auspices of the University of Denver, drew students from 17 states, the Philippines and Canada. This was Mr. Schmitz's 28th season of master classes in this country. His regular school in San Francisco is scheduled for an early opening.

**Additional Appointments Made
to Eastman School Faculty**

ROCHESTER, N. Y.—Besides new members of the faculty of the Eastman School of Music already announced, Howard Hanson, director of the school, has engaged Thomas Scribner Canning, theory; Abram Richards Boone, violin; Harold James Weiss, violin, and Donna Harris Terepka, piano, the last named for the preparatory department.

Werner Singer on Tour

Werner Singer, pianist and coach, is currently touring extensively with Kenneth Spencer, bass. Mr. Singer will also be heard at Mr. Spencer's New York recital at Carnegie Hall scheduled for Nov. 30. Paola Novikova, soprano, and Mr. Singer were married recently.

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ORCHESTRAS

(Continued from page 12)

contemporary conductors, always mark the work of Pierre Monteux. Sometimes he can be a bit ponderous and unimaginative, as he was in the Beethoven Seventh; but he can also find the fire and passion in a score like the Pijper Symphony or the Chausson work. And he is always sound. Everything in the music is heard as the composer indicated it; the orchestral balance is constant; and each note and phrase emerges exactly as Mr. Monteux planned it. His authority is absolute but it is warmed by a geniality and simplicity which win the hearts of both orchestras and audiences.

William Pijper, one of Holland's great composers and a friend of the conductor, died only last March. Mr. Monteux could not have paid him a finer tribute than the superb performance of his Third Symphony. The work is prefaced with a line from Virgil's Aeneid: "Flectere si nequeo superos, Acheronta moveba" ("If I cannot influence the gods, I will move the powers of hell"). It is the expression of a troubled spirit, a man of profound insight and refinement of spirit. Composed in 1926, its idiom sounds mannered today, but it has lost none of its power of conviction. Pijper was influenced by Debussy, yet he writes strenuously, with insistent sonorities and rhythms. The result is a curious, highly original compound. Mr. Monteux introduced the work to America in 1928. Twenty years have obviously confirmed his faith in it, for he conducted it in masterly fashion.

Equally stirring was the performance of Chausson's Wagnerian Symphony. Episodic, overscored and derivative as this music is, it reflects a burning enthusiasm and ardent fantasy. Its sumptuous sonorities were proclaimed by the orchestra in a blaze of glory. Throughout the evening, both the players and the audience signified their pleasure in having Mr. Monteux with us again. S.

Myra Hess Plays Schumann With Philharmonic-Symphony

Philharmonic-Symphony, Leopold Stokowski conducting. Myra Hess, pianist, soloist. Carnegie Hall, Oct. 30.

The White Peacock Griffes
Symphony Siegmeyer
(First Performance)

Concerto in A Minor
for Piano and Orchestra....Schumann
Myra Hess

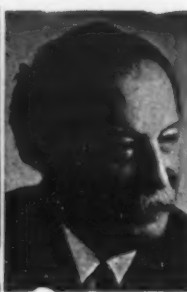
Wotan's Farewell and Fire Magic
from Die Waukure.....Wagner

In spite of the cleverness with which the highly contrasting works were arranged on the program, interest was intermittent. Those who enjoy Griffes's musical miscegenation between Debussy's Faun and Sibelius' Swan of Tuonela must have taken pleasure in Mr. Stokowski's fine rendition of the orchestral transcription. Passing years, however, do not seem to add to the interest of the work.

Mr. Siegmeyer's symphony, his first, lasts three-quarters of an hour. It is in four movements of which the first is the most interesting. Agreeable if not striking themes wander in and out inconsequentially, and, at one hearing, there did not seem to be much if any attempt at development. Restatement appeared to take its place. The later movements went from glory unto glory in the matter of sonority aided by a grand piano, wooden clappers, every known variety of drum, glockenspiel, xylophone and so weiter. The composer disclaims any "program" for the work, but, had not the title been used before, "Times Square on Election Night" might do. Mr. Stokowski gave the work what was presumably an accurate perform-



Myra Hess



Pierre Monteux

ance and brought out what of interest the score contains. The audience applauded until the composer appeared, to bow his acknowledgments.

Following the intermission came the Concerto, falling like a chiasm on the ear especially with Dame Myra's exquisite playing and the consistent and logical form of the work itself. Mr. Stokowski's accompaniment was impeccable. He kept the orchestra in a small frame to suit the solo part in an entrancing style. Dame Myra's playing could not have been better. Cleanly technique, feathery arpeggios and a general intellectual and musical approach to the work made the performance a real occasion.

The concluding Wagner excerpt was not striking. The solo part which passed from one instrument to another, was difficult to follow and there were contrasts in dynamics that seemed over-strained. Whether Mr. Stokowski was fatigued (as he may well have been!) his playing of the piece was not especially communicative. H.

On Nov. 1 evening the Griffes White Peacock, Siegmeyer Symphony and Wagner excerpts were repeated. Mr. Stokowski also conducted Olivier Messiaen's L'Ascension, four symphonic meditations, which were introduced to New York last February by the San Francisco Symphony under Pierre Monteux. Mannered and somewhat sluggish in development, these pieces are often glowing and eloquent. Messiaen is influenced by Scriabin but his orchestral palette is his own. R.

Myra Hess was once more the outstanding feature of the Philharmonic-Symphony concert on the afternoon of Nov. 2. Her contribution this time was Mozart's E Flat Concerto (K. 449), which deserves to be heard more frequently than it is. Incredibly enough the work, if the printed program did not err, had never yet been performed at a concert of the organization.

Dame Myra, who played with the printed notes before her, gave a rapturously beautiful performance of the concerto — exquisite in poetic spirit, captivating in clarity, dimension and limpid beauty of tone. No one who heard her is likely to forget her delivery of the finale, especially, with its sudden shadows and tragic intimations. Mr. Stokowski provided an accompaniment ideally adjusted to the pianist's gracious conception of the work. Dame Myra brought him to the stage at the close to share in the applause.

The remainder of the program was the same as that of Oct. 30. P.

Samson Francois Appears With City Symphony

New York City Symphony. Leonard Bernstein, conductor. Samson Francois, pianist, assisting artist. City Center, Nov. 3:

Symphony No. 2 in D,
Op. 36.....Beethoven
Piano Concerto in G,
No. 5, Op. 55.....Prokofieff
(Mr. Francois)
Piano Concerto in E Flat, No. 1...Liszt
(Mr. Francois)
La Valse.....Ravel

Not since the advent of Vladimir
(Continued on page 33)

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Records

MENDELSSOHN, Elijah. Huddersfield Choral Society. Soloists, Isobel Baillie, soprano; Gladys Ripley, contralto; James Johnston, tenor; Harold Williams, bass-baritone. Liverpool Philharmonic, conducted by Sir Malcolm Sargent (Columbia, MM-715, 16 discs).

"Magnificent" is indeed the word for this achievement of Columbia's, which so towers above the rather meager contributions of other companies to the current Mendelssohn centennial as to diminish them to a pin point. For all but persons committed on principle to the derogation of the composer this Elijah recording is a boon and its merits, both technical and musical, are of a monumental order. Except for last year's great recording in England of Handel's Messiah the past seasons have brought

little of the sort to compare with it. Moreover, performances of the Elijah have grown to be so rare in America (where they used to be inescapable) that this resplendent one should act like a sovereign corrective.

The great Victorian oratorio is sung in its virtual entirety. The cuts are the brief ensemble, Go, return upon thy way, the soprano recitative, Behold, God hath sent Elijah, and the chorus, But the Lord from the north hath raised one. So that, at long last, one enjoys the chance of hearing such lovely pages as the F Major chorus, He that shall endure to the end, Elijah's recitative, I go on my way and his arioso, For the mountains shall depart, which were rarely given in this country. The performers are the same as those concerned in the Messiah recording. The chorus is the Huddersfield Choral Society whose 150 members—workers in the shops and mills of Huddersfield, Yorkshire—are, in the noblest sense of the term, amateurs; the soloists are Isobel Baillie, soprano, Gladys Ripley, contralto, James Johnston, tenor and Harold Williams, bass-baritone; while the orchestra is the Liverpool Symphony and the conductor, Sir Malcolm Sargent. The interpretation is, consequently, authentic and the spirit animating it grows out of the soundest English tradition and an unquenchable enthusiasm acting through a proprietary zeal. One and all, these singers bring to Mendelssohn the very blood of their souls.

The performance has, to some small degree, minor defects of its great qualities. The Huddersfield choristers, being primarily working folk, lack now and then those refinements, nuances and subtleties anxiously cultivated by professional singers. But if their tone quality occasionally wants the ultimate measure of blended beauty the unremitting fervor and vitality of their singing carry away the hearer by sheer impact and drama. Sometimes—as in the various choruses of supplication, the Baal, fire and rain ensembles—they can be hair-raising; at others, like the He, watching over Israel, they can encompass a quality of spiritualized rapture.

The Liverpool orchestra if not a Boston or a Philadelphia symphonic aggregation, plays capably under Sir Malcolm's expert baton. Of the soloists the finest is Harold Williams, an artist of superlative vocal, stylistic and expressive resources, the noblest Elijah this reviewer has heard since David Bispham and a continuator of the grand traditions of Charles Santley. His It is enough and the virtuosity in Is not His word like a fire move and stun. James Johnston delivers the If with all your hearts and Then shall the righteous shine better than any tenor one recalls in late years. Isobel Baillie's somewhat thin yet clear and accurate voice places her among the best oratorio sopranos of the time and the alto, Gladys Ripley, fits well into the picture.

The reviewer hesitates to say in what degree the sometimes gritty sounds of the women's voices in the choir are due to mechanical deficiencies or vocal shortcomings. At any rate, they hardly seem more than fly specks on a gorgeous accomplishment.

BACH, Sacred Arias Sung by Carol Brice, contralto, accompanied by the Columbia Broadcast Concert Orchestra, Daniel Saidenberg, conductor. (Columbia Masterworks, Set MX-283, 2 discs.)

Logically four such arias as the Esurientes Implevit and Et Exultavit, from the Magnificat, and the Qui sedes and Agnus Dei from the B Minor Mass, as sung by so fine a voice as that of Carol Brice ought to be an event. But in the last analysis the present set is singularly uninspiring. Miss Brice's contralto is full and rich but her singing of these great airs quite misses their depth and lofti-



Sir Malcolm Sargent

NBC

ness, so that the recording (technically a praiseworthy one) does not rise above a dull, monotonous level. The accompaniments are capably managed by the Columbia Broadcast Concert Orchestra under Daniel Saidenberg, with Albert Geiger playing the oboe d'amore, Julius Baker and Ralph Eicha the flutes, Lucien La Porte the cello and Reuben Jametz the bass.

SHOSTAKOVICH, Symphony No. 9, Boston Symphony, Serge Koussevitzky, conductor (RCA Victor DM 1134, 3 discs).

In this flawless interpretation Mr. Koussevitzky and his orchestra capture both the sardonic humor and the tragic undertones of a singularly paradoxical work. Those who have seen only happy, holiday moods in the symphony have missed half of its meaning. Technically the recording is also notably faithful.

CÉSAR FRANCK, Le Chasseur Maudit and Psyché. Chicago Orchestra, Désiré Defauw conducting. (RCA Victor, DM 1122, 4 discs.)

These works have with good reason become strangers on our symphonic programs. Psyché is the better of the two despite the length to which Franck spins out his characteristic sensuous chromatic idiom. Mr. Defauw lays on its prettiness very thick, with little subtlety but considerable volume. Le Chasseur Maudit—a programmatic symphonic poem on the order of Liszt's Hunnenschlacht—is an empty, vertiginous and noisy affair not far above the level of film music. Skillful recording.

RACHMANINOFF, Piano Concerto No. 3, Cyril Smith, soloist, City of Birmingham Orchestra, George Weldon conductor (Columbia MM671, 5 discs).

Since there are two splendid recordings of this work, there was no pressing need for another. Mr. Smith plays brilliantly but with a hard, shallow tone; the orchestra sounds lethargic and muddy; and the recording is noisy and badly balanced.

DEBUSSY, Sonata No. 2 for flute, viola and harp, played by John Wummer, Milton Katims and Laura Newell (Columbia MX 282, 2 discs).

Written at the end of Debussy's life, this music represents perfection of workmanship even if it does reflect the fatigue of the composer's mind and body. The performance is admirable. It lacks sensuous glow but it is imaginative and well integrated.

MOZART, Adagio and Rondo (K. 617), originally for glass harmonica and ensemble, played by E. Power Biggs, celesta; Phillip Kaplan, flute; Louis Speyer, oboe; Emil Kornsand, viola; and Josef Zimmler, cello (RCA Victor 11-9570-A, one disc).

A delectable work of Mozart's maturity zestfully performed. A century and a half have not robbed this music of its charm and nobility.

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ORCHESTRAS

(Continued from page 31)

Horowitz on our bedazzled shores has any young pianist brought us such an exciting brand of virtuosity as Samson Francois, who made his debut at this concert. Already the possessor of a formidable reputation in his native France, Mr. Francois quickly had his City Center audience in the palm of his hand. He is an unabashed romanticist. Diminutive in stature, with long hair à la Paderewski, he awakens more than one memory of the magnetic Pole in his bold, heroic and completely individualistic style of playing. His fingers are exceedingly strong and his wrists amazingly flexible; the occasional hardness and shallowness of his tone may be partly explained by the fact that he does not use relaxed, weight touch as much as a quick, percussive stroke. He can also play with feathery lightness and crystalline tone, as he proved in the octave passages in the allegretto vivace section of the Liszt concerto. Above all, he has a vivid imagination. There is never a dull moment in his performance.

Prokofiev's Fifth Concerto was introduced to New York in 1933 by the composer himself with the Boston Symphony. It is a brilliant work, with a slow movement built out of massive chords in rhapsodic style which contrasts strikingly with the merciless drive of the surrounding material. Mr. Francois created the hypnotic spell of the music, and Mr. Bernstein gave him a capital though not impeccable accompaniment. As a *tour de force*, this performance has had few equals in recent years.

In the Liszt, the pianist's ability to recapture the spirit of a bygone era came to the fore. His flying hands and wildly-tossed locks (somewhat reminiscent of Wilhelm Busch's immortal drawings of The Virtuoso) are justified by the atmosphere of emotional abandon and bravura which he evokes. In contrast to the streamlined and highly "processed" virtuosity which is fashionable at the moment, his fanciful and devil-may-care approach is doubly refreshing.

Mr. Bernstein's conception of Beethoven's Second Symphony had praiseworthy vitality; for he treated it as a living work, written yesterday, and not as a tired "classic." The orchestra sounded a bit slovenly and the horns met disaster repeatedly. And La Valse should be left to virtuoso ensembles. But one hesitates to carp at technical blemishes after having enjoyed so exciting and memorable an evening. The tremendous enthusiasm of the audience was fully justified.

Little Orchestra Performs

Dello Joio Concerto

Little Orchestra. Thomas K. Scherman, conductor. Carlos Salzedo, harpist, and Rene Le Roy, Flutist, assisting artists. Town Hall, Nov. 3:

Quintet in F for Strings.....Bruckner
Concerto for Flute and Strings..Leclair
(Mr. LeRoy, soloist)
Concerto for Harp and Small
Orchestra.....Dello Joio
(Mr. Salzedo, soloist)
Kammersymphonie in E, Op. 9
Schönberg
Concerto in C for Flute and Harp,
K. 299.....Mozart
(Mr. LeRoy and Mr. Salzedo, soloists)

The Little Symphony continues to present the most satisfying and ingenious programs of the season. Certainly, each of the five works presented could be called a major work, though precedence in importance could be given to the premiere of Norman Dello Joio's Harp Concerto and the all too infrequently performed Kammersymphonie by Schönberg.

The Dello Joio work, specially commissioned by the Little Orchestra, is perfectly suited to the precision of Mr. Salzedo's playing. It is an ensemble work in the tradition of the



Charles Münch



Samson François

Ravel chamber works, with the solo instrument dominating the tone color and skillfully weaving an intricate, subtle pattern. The opening movement, a passacaglia, is a competent thematic developmental episode, and yet, the instrumentation is too shallow and the theme basically unsuited to such an extended framework. The second and final movement is a scherzo, a form in which, like most neo-classicists, Mr. Dello Joio has more freedom to match modern rhythms to a motif that is a pleasant entity in itself. The folk-like tune is cleverly developed in a rhythmic sense between the harp and solo ensemble of the orchestra, and as the instrumentation becomes more divided, it becomes both more colorful and extended in range. The concerto as a whole is engrossing and, in the second movement, spirited.

The Schönberg Kammersymphonie is more "chamber" than "symphony". With the 15 instruments independent instead of in choirs, the work has many more voices than any symphony or sonata. The analysis which the Kammersymphonie deserves is too long for this space. Suffice to say that its harmonies, rhythms, motifs and its moods fit like glove and hand. If a little too complex for today's audience, it is not harmonic nor thematic difficulties that stand in the way of its appreciation, but rather the lack of audience endurance and its infrequency of performance that make this wonderful work an oddity in America.

In deference to the prior observations by audience and critics about the inordinate length of the programs, Mr. Scherman announced that the final movement of the Bruckner Quintet would be deleted. The remaining three movements, reset for the entire string body of the orchestra, were proof enough of the greatness of this work and of Bruckner in general.

The Leclair and Mozart concertos are, each in its own half of the 18th century, perfect and delightful examples of the early concerto form. Mr. LeRoy who was joined by Mr. Salzedo in the Mozart, was his usual competent self in the Leclair work.

This prodigious program, and especially the Schönberg, was done full justice by the orchestra and Mr. Scherman. The Little Orchestra has proved itself to be a well trained, spirited and accurate organization, worthy of the highest place in the New York scene. B.

National Orchestra Association Concert

National Orchestral Association. Leon Barzin, conductor. Soloist, Andor Foldes, pianist. Carnegie Hall, Nov. 3, evening:

Concerto Grosso, Op. 6, No. 9.. Handel
Concerto for Piano and Orchestra,
in C Major.....Beethoven
(Andor Foldes)
Concerto for Piano and Orchestra,
No. 2.....Bartok
(First performance in New York—
Andor Foldes)
Rumanian Rhapsody, No. 1.....Enesco

Possibly the most astonishing thing about Bartok's Second piano Concerto is that it should have taken so long to reach New York. San Francisco, Chicago and Pittsburgh have already heard it and Manhattan, heaven knows, has not been exactly remiss

these past few seasons in its deferences to the late illustrious composer. Why, then, have pianists and conductors been so curiously backward in discovering this incredible opus? Whatever the reason, they can now atone for their negligence by repeating the concerto soon and often. And if they have any difficulty in finding a suitable pianist there is always the admirable Mr. Foldes.

The work has to be heard often because only prolonged and intimate acquaintance can possibly unlock its secrets. Yet even if one can scarcely probe them on an initial hearing one can feel, like the baffled though fascinated listener on his first experience of Beethoven's Fifth Symphony, "as if standing before a door he could not enter but behind which great events were taking place". The concerto is full to the brim of mystifications and bewilderments. But, though already 16 years old, it is one of the most intensely fascinating of Bartok's creations. The only other work of its composer that it recalled for this hearer is the Concerto for Orchestra—and that less for actual resemblances than for the sheer acoustical magic that emanates from its timbres and its weirdly luxuriant sonorities.

All of which does not signify that the originality of the score is wholly independent of other sources and influences. Bartok's debt to Stravinsky, for instance, is often patent. The savage rhythms and primeval drum beats of Le Sacre unquestionably did their part in fertilizing the imagination that fathered this concerto. Nor were these by any means Stravinsky's only contributions. Petruchka and its Russian dances are close at hand. And in the first allegro you are aware of Stravinsky's proximity when Bartok's music evokes certain of those neo-classic artifices from his Russian contemporary's post-war period. This, however, is only part of the story and should not be taken too seriously.

For irrespective of externalities the score is Bartok, *pur sang*. The opening allegro (for wind and percussion



Alton Taube

Andor Foldes, pianist, with Leon Barzin (right), musical director of the National Orchestral Association

but minus strings) is inescapably its author in its folk-like melodic aspects, its restless mobility and that quality which the Germans describe by the untranslatable term "motorisch". The whole section is, in effect, a sort of *perpetuum mobile* in modern dress.

But it is the second half of the concerto where muted strings first enter the picture (two adagios separated by an extraordinary presto and followed by an allegro molto), which exercises a witchery almost without parallel. For a space the music is a kind of dialogue of stark, implacable, unadorned utterances by the piano and an orchestral tissue, by turns murmurous and shrill, of eerie whirrings, ominous shudders and strident sounds that shape themselves to a kind of uncanny nocturne—as if the composer had caught the brooding mystery of a tropical jungle at dusk, alive with nameless terrors. One hears tumults of acrid harmonies based on fourths and fifths; the rushes and slitherings of spectral chromatics;

(Continued on page 37)

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New Music Reviews

For Christmas

More Christmas Novelties Come From The Publishers

FURTHER Christmas novelties come from various publishers, with G. Schirmer featuring a new chorus for four-part mixed voices, a cappella, by Dorothy Johnson Taylor, entitled *Now Is the Time for Christmas*, a setting of uncommon loveliness of familiar, though anonymous, words. There is a festive joyousness in the music as well as an admixture of the liturgical style that lend it a special dignity. Other new Schirmer works are arrangements of the beautiful John Jacob Niles song in folksong style, *Sweet Marie and Her Baby*, for two-part and three-part chorus of women's voices; Arthur Carr's fine song, *As On the Night*, also for women's voices in three parts; Raymond McFeeters's adaptation of the Catalan folksong, *Gentle Mary*, for four-part chorus of mixed voices, and Pierpont's *Jingle Bells*, for two-part women's chorus.

From Carl Fischer comes a Christmas chorus of unusual design with both words and music by W. B. Olds, *The First Christmas Candle*, for mixed voices in four parts and a narrator. It consists for the most part of humming patterns in all the voice parts against a version of the Nativity story as told by the narrator, which is finally interrupted when the chorus bursts into an adaptation of *Joy to the World*, the *Lord Is Come*. Then with *Silent Night* sung by the male voices and the women's voices continuing their humming the narrator concludes his story, and the voices hum fragments of the melody to a pianissimo close. John Tasker Howard has made a noteworthy setting of Abigail Cresson's poem, *It Is Christmas in This House*, for four-part chorus of mixed voices. William Nicholas Miller has an elaborate and effective new setting of the Phillips Brooks poem, *O Little Town of Bethlehem*, issued for both four-part mixed chorus and women's voices in three parts. Jane C. Watt has composed a finely conceived Christmas antiphon of modal character, *Hymn to the Virgin*, for four-part mixed chorus, with soprano solo, the words being an adaptation of an anonymous poem of about 1300 A.D. And Edward S. Breck has made a special arrangement of *Glory to God*, from Handel's *Messiah*, for four-part chorus of mixed voices.

The Arthur P. Schmidt Co. publishes as seasonal contribution an arrangement by Hugh Gordon for soprano and alto of *Angels Are Singing*, from Hugh Blair's cantata, *The New-Born King*, and *Series I of Melodies of Christendom*. This consists of five of the finest carols in existence as arranged with admirable taste and discretion for soprano, alto

and bass by Cyr de Brant, the five being the French carol, *Angels We Have Heard on High*, Praetorius's *Behold a Branch Is Growing*, R. L. de Pearsall's *Good Christian Men Rejoice*, *The Coventry Carol* and *O Come, O Come, Emmanuel*. C.

For Solo Voice

Egon Wellesz Revives Choice Troubadour Songs

IN his *Music of the Troubadours*, published by the Oxford University Press (New York: Carl Fischer), Egon Wellesz has undertaken to revive the spirit of troubadour music and poetry by transcribing and arranging six of the songs in Provençal by Bernart de Ventadorn, one of the outstanding and one of the most prolific of the composers and poets of the twelfth century. Inasmuch as the troubadours used to accompany their songs on some instrument, usually a viol, he has fashioned one-line accompaniments of the simplest character that can be played on either the violin, the viola or the recorder.

There is a refreshingly quaint charm in the music of these songs and it is rather a pity that in view of their essentially intimate framework they must necessarily be limited to a definitely specialized performance environment. They appear to be very simple but they demand the utmost smoothness of singing and the most sensitive reaction to their style. Each one is but two pages in length. They are essentially modal and, while the original notation, the neumes, gives no indication of the rhythm, it has been found that the rhythm of the troubadours' melodies was dependent on the metre of the poems, thus presenting three rhythmical schemes, the trochaic, the iambic and the dactylic. The vocal range is short in all of those here used; in no case does it exceed an octave and in several instances it is confined to a sixth. The texts are given in three versions, the original Provençal, the modern French and English. (\$2.25). C.

Reviews in Brief

The Silver Dream Ship, by Grace Leadenham Austin, McLaughlin & Reilly, and *The Old White Goose*, by Grace Leadenham Austin, Summy. Two new works of noteworthy melodic charm and grace, they reveal Mrs. Austin's spontaneous creative vein allied with her fluent choral craftsmanship. The first is written for two equal voices and the second, for three-part women's chorus. The words are also the work of the composer.

To the *Dawn and Lullaby Song*, by Frances Williams, Flammar. Two valuable new additions to the repertoire of three-part women's chorus, the first, a setting of words by Rhoda Newton, a musical concept of poetic

beauty developed with expert resourcefulness, and the *Lullaby Song*, for which Miss Williams herself has written the words, a little cradle-song of exceptional choral effectiveness.

Song of Palms, by Mary Howe, poem by A. O'Shaughnessy, C. Fischer. A well planned and developed, song.



G. L. Austin



Celius Dougherty

God's Golden West and Roll Along, Little Dogies, words and music by David W. Guion, C. Fischer. Two cowboy songs tinged with a mystic character, the first being a nostalgic contemplation on "the last round-up on eternity's dawn", while the second is an exhortation with a reference to the time when in heaven the dogies will stampede no more. Vital songs of effective possibilities. The first is issued in three keys, the second in two. (50c).

Pierrot, by Stanley P. Trusselle, John Church: Presser. A gay little setting of the Sara Teasdale poem, marred by an ineffective ending. For medium voice. (50c).

Green Meadows, by Celius Dougherty, G. Schirmer. Apparently a re-issue of an early but charming song by Mr. Dougherty, with a text of anonymous origin. In two keys, for high and medium voice. (50c).

Today Is Mine, by R. Glière, Marks. A spirited, vital song that is in essence, musically as well as textually, an ode to life. An English lyric by Wladimir Lakond and a Russian text by G. Galina are provided. In three keys. (50c).

I Have Done Away with Dreams, words and music by Helen Louise Shaffer, Ditson: Presser. A simple little song with long-breathed phrases. Medium voice. (50c).

Tear Jerkers Everyone Loves, an album of "the songs that used to make them cry," Marks. A collection of thirteen of such sentimental popular songs of the Nineties as *The Picture That Is Turned Toward the Wall*, *Mother Was a Lady*, *The Fatal Wedding*, *Father, Dear Father, Come Home With Me Now*, and *The Teacher and the Boy*. (60c). C.

For Organ

Vital Organ Novelties By French Composers

NEW organ works that have come from the Paris publishing firm of S. Bornemann via its American agents, the H. W. Gray Co., indicate that the creative ingenuity of French organists is as vital today as in pre-war times. The work of largest dimensions among the novelties is a *Suite Brève* by Jean Langlais, organist of the St. Clotilde Basilica. It consists of four parts ranging in length from two to five pages, *Grands Jeux*, a *Cantilène*, *Plainte* and *Dialogue sur les Mixtures*, which illustrate the harmonic emancipation that organ music has achieved in these latter days. There is an appealing wistfulness in the *Cantilène* and poignancy in the short *Plainte*, while the two corner movements have an effective brilliance despite their restlessly changing rhythms. (\$1.75).

Somewhat more traditional, though by no means tritely so, is a *Marche Solennelle* by Emile Bourdon, who presides at the organ of the Monaco Cathedral. This is a twelve-page piece of impressively sonorous charac-

ter that for effectiveness can easily hold its own with the favorite stock-in-trade works in its category. The original theme in B flat is richly elaborated on its reappearance after a tranquil episode in G flat. (\$1.50). There is a short *Canzone*, four pages in length, by Ludovic Panel, a piece of ingratiating character on the order of a berceuse. (\$1). C.

Reviews in Brief

Let All Mortal Flesh Keep Silent, by August Maekelberghe, J. Fischer. A knowingly written work with a performance-time of nine minutes and fifty seconds. (\$1.25).

Reflections by Percy Whitlock and *Legend* by Bernard Walker, (London: Oxford University Press; New York, C. Fischer). The first is a set of three short, quiet pieces of gentle charm, bearing the titles, *After an Old French Air*, *Pazienza and Dolcezza*, all simply written. The *Legend* is an attractive ten-page piece of straight-forward writing. (\$1.20, each).

Song of Destiny, by Johannes Brahms, special organ part prepared by N. Lindsay Norden, J. Fischer. A well-devised arrangement made from the woodwind and brass of the orchestral score and intended for use with strings, and harp and timpani if available. (\$2).

Symphonic Toccata, by Norman Coke-Jephcott, H. W. Gray. An expansively planned work of a flavor suggested by the sub-title, *After the Eighteenth Century*, written with expert resourcefulness. Eighteen pages. (\$1.50).

Scherzo and Fugue by Roland Diggle, Witmark. The composer's fluent craftsmanship is again demonstrated in this felicitously conceived scherzo and fugue of exhilarating character. (\$1.50).

Fantasia and Fugue, Op. 14, by Ivan Langstroth, edited by Virgil Fox, H. W. Gray. A scholarly work of rapidly changing moods in the fantasia and marked rhythmic vitality in the skilfully developed fugue. (\$1.50). C.

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(Continued on page 35)

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NEW MUSIC

(Continued from page 34)

and edited by Yella Pessl and published by the Edward B. Marks Music Corporation. The editor has been actuated in her task by the belief that no serious performer or student of Bach can find a satisfactory approach to that master's works without a knowledge and understanding of the style and conceptions of his predecessors and contemporaries.

In an illuminating essay Miss Pessl discusses the organization of traditional dance forms into suites and provides historical paragraphs about the composers and a table of the ornaments used, as unified and reduced to type in so far as possible. Moreover, in view of the widely divergent resources of the harpsichord and the piano, useful editorial markings designed to enable the pianist to translate to his instrument the diverse means of expression peculiar to the harpsichord have been inserted. The suites chosen from the great wealth of available material are by de Chambonnières, Froberger, Henry Purcell, Fischer, François Couperin, Dieupart, Daquin and Gottlieb Muffat, and they offer many pages of delectable music. (\$2). C.

Reviews in Brief

35 Sonatas, Vol. 1, and 35 Sonatas, Vol. 2, by Domenico Scarlatti, C. Fischer. A new, clearly printed and attractive issue of seventy of the finest Scarlatti sonatas based on the Alessandro Longo edition of 546. The preface points out that, the Scarlatti autographs not having been available, the Longo edition is based on these sources: the original edition of thirty pieces that was dedicated to John V of Portugal; the Santini Codex, containing over 300 pieces all copied by hand by the Roman abbot Santini, and the Venetian Codex presumably taken from Scarlatti's own autograph. The ornaments are elucidated in a clean-cut manner at the beginning and Longo's explanations of certain alterations he found it desirable to make in preparing his complete edition are quoted, as also his comment, "Not being inclined to renounce one of the most precious qualities of the modern piano, I have, not infrequently, indicated pedalling." But only enough pedal markings are given to indicate the general economical scheme to be followed. This is a highly commendable undertaking on the part of the

publishers as many of the sonatas here included can otherwise only be found by digging through the many Longo volumes of fifty each. (\$1.25, each volume).

Three Miniature Waltzes, by David Branson, London: Elkin (New York: Galaxy). Three charming and ingratiating little waltzes of somewhat varied character and individual harmonic feeling, the first being a Moderato grazioso of three pages; the second, a graceful Allegretto of but two pages, and the third, a gay and capricious Vivo assai, three pages again in length. Technically they are not at all difficult but a keen sense of style is necessary.

Six Preludes for Piano by Paul Bowles, Music Press, Inc. Original, imaginative pieces, in the impressionistic style for the most part. Mr. Bowles has a fascinating harmonic palette and a vivid sense of what sounds well on the piano. Though pianists will find them much harder to play than they look on paper, they will be rewarded for their labor. (\$1.00).

The World's Great Waltzes, arranged by Stanford King, Theodore Presser Co. These easily playable and yet faithful arrangements include works by Johann Strauss, Ivanovici, Waldteufel, Lehar, Arditi, Becucci, Rosas, Lanner and Oscar Straus. (75c).

Album of Music by Rimsky-Korsakoff, Edward B. Marks Music Corp. This volume contains The Young Prince and Princess from Scheherazade; the Song of India; the Wedding Procession from Coq d'Or; The Flight of the Bumble Bee; a dance from The Czar's Bride; four excerpts from the Capriccio Espagnol; the Romance, Op. 15, No. 2; the Hymn to the Sun from Coq d'Or; and the Dance of the Tumblers. (\$1.00).

Piano Teaching Material

From Mills Music comes Book 1 of Tone, Tune, Technic for Beginners by Florence Fender Binkley, which aims to establish from the very start a free, balanced, buoyant technic by developing a feeling for the "floating arm". The first exercises and tunes are played with the arm, the fingers, hand and arm moving as a unit; later finger technic is presented, and then arm and finger technic are combined. Fundamental points are taught interestingly and appropriate little pieces in which the hands never have to play together are provided. (75¢). Useful sheet-music pieces issued by the same firm include four pieces with words by Virginia Templeton, Finger Talk, Jumping Beans, Let's Go Walking and Riding Along, and, without words, March time; a group of Melodies to Play, Sing and Analyze (Ring Around the Rosy, Lazy Mary Will You Get Up?, The Farmer in the Dell and Where, Oh, Where Has My Little Dog Gone?) and a single piece, Red-feather, by Gladys M. Stein; Waltzing with Teddy Bear, a little waltz with the melody in the left hand, by Isabel Van Nort; and Tattletale, with words, by Michael Aaron. (30¢ each, excepting the Stein Melodies and the Aaron Tattletale, 35¢ each).

The Creative Music Publishers have a piece entirely on the black keys, hands alternating, in Dancing Snowflakes by Edith Haines Kuester, and other interesting material in Shopping with Mother by Leota Stilwell, The Caravan by Virginia Wines Scovill, and Drowsy Eyes and Rain at Night (in one cover) by Minnie Mansfield White, all with words; and Waltzing Leaves by Thuseelda Birsak and Playing in the Rain by Isabel Van Nort. (30¢ each).

The Clayton F. Summy Co. publishes an amusing little piece with words, This Little Pig Went to Market by Bernice Benson Bentley, and five pieces with words by Leota Stilwell, Sir Rabbit Dances, The



Yella Pessl

David Guion

Breezes' Lullaby, My Garden, March Away and In Old Mexico. (30¢).

Book 2 of Young America at the Piano by Raymond Burrows and Ella Mason Ahearn, published by C. C. Birchard, carries further the plan of Book 1 of developing music reading through an essentially musical approach. The many examples are well chosen and arranged and the attractive illustrations by Virginia Mathers Banks are vital without distracting the attention. (75¢).

The London house of J. Curwen & Sons (G. Schirmer, New York, agent) has published a Toy-Box Suite by Barbara Kirkby-Mason, a set of seven stimulating and knowingly written little pieces, each preceded by a descriptive little poem by Valerie Alexander. The titles are, Castle of Bricks, Lost Tiggie, My Yellow Donkey, The Blue Celluloid Ball, The Plasticine Man, Roundabout, and Jumbo, the Performing Elephant.

On the Carl Fischer list is The Shoemaker of the Stars and His Tunes, a collection of eleven pieces by Jacques Wolfe, with poems by S. A. De Witt. These are imaginative and individual in style and each one illus-

trates some special technical problem. (60¢). There is also a set of three well-written pieces in one cover by A. M. Uhler, Wind on the Hill, A Tale of Chivalry and The Puzzle (50¢ complete); a Romance-Arabesque by Maxwell Eckstein, an etude in C in broken-chord triplets (40¢), and arrangements by Mr. Eckstein of Sousa's Semper Fidelis (50¢), Amanda Kennedy's Star of the Sea (40¢) and Mary E. Walsh's Black Hawk Waltz (35¢).

From Theodore Presser come a Concertino on Familiar Tunes for two pianos by Stanley R. Avery and Ralph Federer's Piano Solo Album. The Avery Concertino, in the customary three movements, is based on half a dozen familiar song tunes, the first movement concerning itself with A, B, C, D, E, F, G, All Through the Night and London Bridge; the Andante being devoted to Drink to Me Only with Thine Eyes, and the closing movement, to Pop Goes the Weasel and Three Blind Mice. This is material to appeal to any young students and it has been adroitly developed. (60¢). The Federer album is a collection of some twelve of the prolific composer's melodically fluent solo pieces, already published individually, such as Night in Vienna, Lonely Dancer, Starlight Serenade and Roses at Twilight. (\$1).

From the Creative Music Publishers come two pieces by William O'Toole that could be used to good purpose by teachers, a Gavotte Faux-bourdon and Pan Plays His Flute. The first, built for the most part on parallel first inversion chords, is an effective example of the statelier kind of gavotte (40¢), while the second has an engaging modal quality and is provided with suggestions to young composers.

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Ballet Theatre Visits Cincinnati

CINCINNATI.—Ballet Theater opened Cincinnati's 1947-48 season with two performances Oct. 7-8. Giselle, with Eugene Berman's new and remarkably atmospheric sets and costumes, Alicia Alonso and Igor Youskevitch as the outstanding principals, highlighted the opening night. Les Patineurs offered an entertaining contrast. John Kriza's vital dancing and winning characterization and the fine teamwork of Cynthia Riseley and Barbara Fallis provided stellar contributions to Les Patineurs.

Features of the second night were the appearance of Nora Kaye, Alicia Alonso, John Kriza and Hugh Laing in Princess Aurora; Jean Sullivan, Lucia Chase and Muriel Bentley, Mimitri Romanoff and Kriza in

Fally-Ho; Youskevitch as Paris, Kriza as Hermes, Diana Adams as Helen, in Helen of Troy. In the latter, the entire company collaborated to the hilt to give a fetching lift to the humorous and racy stage incidents of the ballet. M.L.

New Director Appointed For Cincinnati Conservatory

CINCINNATI.—Howard W. Hess has been appointed full time director of the Cincinnati Conservatory of Music and dean of the faculty, it was announced by Philip Wyman, president of the Board of Trustees. Mr. Hess became associated with the Conservatory early last fall as a member of the artist piano faculty. Upon the death of Dr. John A. Hoffmann, director and dean, he was named acting director.

RECITALS

(Continued from page 27)

Lohmann, bass; and Armand Basile, pianist.

Louise Meiszner, Pianist

For her third Town Hall recital, on Nov. 6, Louise Meiszner, the Leventritt Award winner of 1945, chose a program featuring the Mozart Sonata in D, K. 576, and Schumann's G Minor Sonata, which were framed by Haydn's Andante and Variations, Chopin's Scherzo in B Flat Minor, the Rachmaninoff Prelude in G Minor, Griffes' White Peacock, Bartok's Allegro Barbaro and Liszt's Twelfth Rhapsody.

Throughout this program the young pianist again revealed her basic musical responsiveness convincingly and displayed a neat and fluent technical facility. She played everything expressively but the real essence of the music was not always grasped and there was not sufficient stylistic discrimination in approaching different schools. With the exception of the last movement of the Schumann sonata her best playing was done in the second half of the recital, when her tone took on a better quality. She was able to make a really musical piece of the Bartok Allegro, which is all too frequently manhandled, and give an admirable account of the Rachmaninoff and Griffes pieces as well. The final impression gained from this recital was that of excellent musical endowment and rich promise that needs deeper emotional development and greater resources of the imagination for its complete fulfillment. C.

Gladys Kuchta, Soprano and Charles Curtis, Tenor

A joint recital given by Gladys Kuchta and Charles Curtis at Times Hall on Nov. 6 introduced to the local concert stage two young singers with voices of operatic calibre even if not of great volume. Miss Kuchta displayed a lyric soprano of considerable beauty and generally good production, along with commendable musical intelligence, in airs by Lulli, Mozart, Beethoven and Granados, a group of Fauré songs and songs in English. Mr. Curtis' tenor, of an essentially ingratiating quality, was heard to good advantage in a smoothly and effectively sung Schubert group and Purcell and Handel numbers, in addition to a group by English composers. The voices blended well in the duets given. Nathan Price was a dependable accompanist. C.

Merrill Wins Dallas Acclaim

Markova-Dolin Ballet Makes Appearance—Trio Presented in Chamber Music

DALLAS.—The Civic Music Association opened its season on Oct. 9, by presenting the baritone Robert Merrill. The artist used his splendid voice artistically in a varied program, receiving rounds of applause. His numbers included operatic arias excellently rendered, and compositions by Pergolesi, Rossini, Hahn, Alvarez, Falla, McGimsey, Hageman, and a charming group of English folk songs. He was generous in adding encores. His capable accompanist was Leila Edwards.

For its second attraction, the Association presented the Markova-Dolin Ballet company, on Oct. 30. These popular dancers have been enjoyed here on previous occasions, and always give much satisfaction to the audience. They were seen in Chopiniana, a Pas de Trois by Jerome Robbins, the Black Swan Pas de Deux, and a Divertissement to music by Tchaikovsky, Rossini, and Saint-Saëns. Robert Zeller conducted for the dancers.

Lois Zabel, pianist, of Austin, re-

cently won the G. B. Dealy award, which carries with it not only a large cash prize, but an appearance later with the Dallas Symphony as soloist.

The first of a series of Chamber Music concerts was heard at Scott Hall on Oct. 28, under the auspices of the Civic Federation. The Alma Trio consisting of Adolph Baller, pianist; Roman Totenberg, violinist; and Gabor Rejto, cellist, did excellent work in the following program: Trio in B Flat Major, Op. 11, by Beethoven; Sonata in D Minor for Violin and Piano by Brahms played by Mr. Totenberg and Mr. Baller; Sonata for Cello and Piano by Debussy played by Mr. Rejto and Mr. Baller, and the Trio in E Flat Major, Op. 100, by Schubert. An enthusiastic audience gave them applause.

Wings Over Jordan, the popular Negro choir, gave a program of spirituals at Fair Park auditorium Sept. 22, to a large audience.

MABEL CRANFILL

Florida Symphony Outlines Schedule

CORAL GABLES, FLA.—During the coming season the schedule for the University of Miami Symphony, eight pair of concerts, given at the Miami Senior High School, is as follows:

Guionar Novaes, Nov. 2, 3; Ruggerio Ricci, Nov. 23, 24; Helen Traubel, Dec. 14, 15; Gregor Piatigorsky, Jan. 25, 26; Witold Malczynski, Feb. 15, 16; Yehudi Menuhin, March 7, 8; Muriel Kerr, April 4, 5, and Alexander Kipnis, April 25, 26.

Outside of the symphony series, the University is bringing Mischa Elman for his fourth consecutive year in a recital on Dec. 8. Also, two Chamber Music concerts will be given by the Fine Arts Quartet on Feb. 10 and 11 and an entire Beethoven Piano Recital by Henriette Michelson on Jan. 12.

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ORCHESTRAS

(Continued from page 33)

combinations and devices that weave and interlace like the rank growths of a virgin forest. One hears, indeed, myriad fantastic things that escape the burdened memory after only one single stunned experience.

Obviously, the composer must have had a large-scale program in mind when he wrote this unearthly beautiful and endlessly suggestive music. But to apprehend that program is a task for later hearings. The concerto is appallingly difficult and too much cannot be said for Mr. Foldes' magnificently comprehending performance of the solo part; or of the valor with which Mr. Barzin's young players carried out their excruciating duties. Previous to the Bartok Mr. Foldes had been heard in a clean-cut and exuberantly healthy rendering of Beethoven's C Major Concerto. P.

Münch Conducts Works

By Roussel and Honegger

New York Philharmonic - Symphony. Charles Münch conducting. Carnegie Hall, Nov. 6:

Suite in F, Op. 33.....Roussel
 Symphony No. 2 for Strings...Honegger
 Symphony in E Minor,
 No. 4, Op. 98.....Brahms

An artist's answer to the misery and folly of the world is embodied in Arthur Honegger's Symphony for Strings, which had its first New York concert performance under the stirring leadership of Charles Münch. This work is neither a blatant Heldenleben nor a sobbing Pathétique; its "program" is more abstract, its thinking more in terms of absolute music. But the stark, relentless, reiterative development of the first two movements and the savage rhythmical force of the last, with the dramatic emergence of the solo trumpet in a soaring chorale theme, leave the listener deeply shaken. The chromaticism and stabbing dissonance of the harmonic language are peculiar to the composer, but one is scarcely conscious of the means he has used, so perfectly are they fused with his expression.

Mr. Münch and the orchestra tore through the Roussel Suite in delightful fashion. The tightly-woven phrases and rhythmic patterns of the work had the bounce of a rubber ball, and the complex counterpoints of the Sarabande were beautifully integrated.

The surprise of the evening was the superb interpretation of Brahms' Fourth. We are accustomed to a "tearful and beerful" approach to Brahms (to use a happy phrase of the late Henry T. Finck). But Mr. Münch's conception was all fire and champagne. His rapidly-paced, almost operatic treatment never lost the thread or balance of the score, and he patently grasped the intellectual power of the music. It was a joy to hear it sung so passionately, instead of being trudged through in stodgy fashion. Ovarions were the order of the evening and the orchestra was obviously as happy as the audience to welcome back this genuinely poetic conductor. He repeated the first half of the list on Saturday night, adding the Saint-Saëns Symphony also heard on Sunday. S.

Instead of Beethoven's Eighth originally announced for the afternoon concert on Nov. 9 Mr. Münch repeated Honegger's Symphony for Strings and prefaced it with a superbly spirited and poetic performance of Weber's Oberon Overture. The second half of the concert he devoted to Saint-Saëns's Symphony with Organ, which he conducted as if he believed from the depths of his being in its plenary inspiration. For a short time he almost caused one to forget how hopelessly old hat this hollow



James Abresch
 Frances Yeend as Olympia in Tales of Hoffmann in which she sang all four soprano parts in New Orleans

Three handy people to have around are Frances Yeend, soprano, George London, bass-baritone, and Maurice Seiderman, RKO Studios make-up man. Between them the two singers shared almost all the roles—four each—in the New Orleans Opera House version of Offenbach's Tales of Hoffmann. Mr. Seiderman's ingenious set of plastic masks is the greatest factor in Mr. London's Dr. Jekyll and triple Mr. Hyde. Aside from Lindorf, Mr. London sings the parts of evil Dr. Coppelius, the magician Dappertutto and hypnotist Dr. Miracle.

and pretentious music has become. The orchestra played magnificently and the noisy pomp of the closing pages stirred the audience to a great show of excitement. P.

Ganz Inaugurates Young People's Concerts Series

Rudolph Ganz, pianist and conductor, conducted the first concert of the New York Philharmonic Young People's Concert Series on Nov. 1. He has also increased the number of his Young People's Series with the San Francisco Symphony from four to six. Mr. Ganz will play the Rachmaninoff Second Concerto with the Portland, Ore., Symphony in February.

Panhellenic Association Holds Banquet

The 13th biennial convention of the Professional Panhellenic Association was marked by a banquet on Oct. 24 in the Pennsylvania Hotel at which 14 fraternities were represented, among them four musical groups. Eleven national presidents were present. The musical program was given by Grace La Mar, Elva Kelsall and Rose Dirman (Mu Phi Epsilon), who sang the invocation; Ruth Krug, contralto (Sigma Alpha Iota), with Sarah Knight Lawson, accompanist; Henry Clarke, bass (patron of Phi Beta), Florence Kelly, accompanist; Marianne Hengemel, soprano (Delta Omicron), singing songs by Elizabeth Oldenburg who accompanied, and Doris Frerichs, pianist (Mu Phi Epsilon).

Pupils of Dolf Swing Heard in Recital

Dolf Swing, voice teacher, presented at his New York studio the following pupils in a recent song recital: Lillian Holland, mezzo soprano; Lila Honig, contralto, and Richard Nicklaus, baritone. Music of Schubert, Brahms, Grieg, Wolff, Tchaikovsky, Rachmaninoff, Taylor, and Watts. Mrs. Swing accompanied at the piano.

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Metropolitan Opens With Masked Ball

(Continued from page 3)

his debut and the cast also included Zinka Milanov, Jussi Björling and Kerstin Thorborg. It was that production which placed the action in the Royal Court of Sweden, where it had been originally designed to be, instead of employing the New England locale thought to be necessary because of political complications when the opera was first performed. But the confusions in nomenclature and nationality still remain, so that in a Stockholm setting one still hears both Italian and American names. But these inconsistencies have come to be taken for granted, and it would need an overhauling of the entire libretto as well as settings and costumes to make the piece homogeneous. The history and content of the work have been so recently discussed as not to need detailed exposition now.

At its last previous hearing, April 7, 1946 (a post-season performance), the cast was almost the same as at this one. It included Mmes. Milanov, Harshaw and Alarie, and Messrs. Pearce, Warren, Baker, Cordon, Alvary, Manning and Oliviero.

Performance Is Routine

The differences between that performance (or others of previous seasons) and this one were few, and were entirely the contributions of the new conductor and soprano. Mr. Antonicelli is probably going to be the mainstay of the Italian wing, so thoroughly routinized is he, if not exactly inspired or charged with emotion. The opening of the opera was tentative but soon it got into its stride and went smoothly along—too smoothly, in fact, to insure constant attention on the part of the hearers. There was little dramatic impact in this performance except when Miss Ilitsch was on stage. Hers was the only stirring impersonation of the evening although all the other principals excelled her in sheer vocal excellence. This reviewer has heard the gifted Yugoslavian soprano sing better last season. Her production is inclined to be uneven and perhaps through nervousness her tones on this occasion were often pinched in the upper register and throaty in the lower. The voice, however, is a beautiful one, particularly in a legato middle range passage, and her extremes of tonal emission will doubtless be equalized.



Leonard Warren as Renato



Jan Pearce as Riccardo



Daniza Ilitsch as Amelia



Giuseppe Antonicelli, conductor



Lisa Larsen



Left, Polyna Stoska as Donna Elvira in Don Giovanni, the role of her debut. Right, Rose Bampton as Donna Anna

Mr. Warren reaped the biggest ovation of all, for his powerfully sung Eri Tu in the third act. His was the performance of solid worth we have come to expect from this dependable singer and his warm, rich voice was again a joy to hear. Mr. Pearce coped as well as possible with the demands of Riccardo's part, but it demands more dramatic "ping" than his lyrical voice can best deliver. Miss Harshaw is well routinized and vocally sound in the role of Ulrica but leaves something to be desired as a sinister figure. Miss Alarie has neither the brilliant voice nor personality to put Oscar to the forefront. The two conspirators, Sam and Tom, were excellently sung by Messrs. Alvary and Vaghi and the lesser roles capably handled by Messrs. Baker, Chabay and Oliviero. Herbert Graf staged the production.

Pre-Season Don Giovanni Benefits Ring Set Fund

For several thousand listeners the Metropolitan season really began on the night of Nov. 7, when the Opera Guild had a benefit performance for the fund to make new Ring sets and, according to Lucrezia Bori, gained \$8,000 net profit and additional donations of \$10,500. This leaves \$31,500

still to be raised to complete the Guild pledge of \$100,000 to build the new sets. This lively, excellent performance was made memorable by the auspicious debut of Polyna Stoska as Donna Elvira. Max Rudolf conducted in place of Fritz Busch, who was ill, and kept up a brisk pace throughout, while favoring the singers with a balanced and never too loud orchestra.

Miss Stoska, who was last hailed in Street Scene and who won a personal triumph as the Composer in the City Center's Ariadne auf Naxos, comes as a distinct addition to the Metropolitan. Her Donna Elvira, while nervous in the first measures, proved to be a portrait of character, dignity and pathos, and her naturally beautiful voice was employed freely, effortlessly and with a beauty of tone and fidelity to pitch not often heard in this role. Furthermore, she has a sense of style and the long line and breath control necessary for Mozart singing. She looked well and did not overact. It was altogether a happy occasion for the personable soprano.

Rose Bampton returned to the part of Donna Anna and impressed with her musicality and tragic investiture of this florid music. Her partner was Charles Kullman as Don Ottavio, almost a credible character in this capable tenor's portrayal. A newcomer to the part of the Commendatore was Jerome Hines, who sang very beautifully in a strong, deep and pleasant voice. Also in top form were Nadine Conner, an adorable Zerlina, Mack Harrell, who plays for laughs as Massetto, and Salvatore Baccaloni, who plays for guffaws as Leporello. And, of course, Ezio Pinza dominated the entire scene with his inimitable singing and acting in a role which he may sew a name-tag on as far as the Metropolitan is concerned. Q.

Bohemians Sponsor Concert

Angel Reyes, violinist, Jacques de Menasce, composer and pianist, and Donald Dame, tenor, were soloists in the concert sponsored by The Bohemians at the Harvard Club, Nov. 3.

Metropolitan Opera Breaks Fiscal Record

Unprecedented Attendance and Long Tour Reveal Growth of Public Interest

The Metropolitan Opera's receipts in New York and on tour were the highest in its history for the fiscal year ending May 31, the company reported recently. Attendance in New York was 97% sold out for the season and the subscription audience took 85% of the seats. The spring tour was greeted by an aggregate audience of 340,000 in many cities.

Total receipts, including money from broadcasts, rentals, concessions and contributions, reached \$2,829,688. Singers and conductors received \$597,461; the orchestra was paid \$509,424; the chorus, \$237,247; and the ballet \$63,817. The outlay for the stage departments, labor and materials was \$491,749 and executive and clerical salaries amounted to \$140,431.

The Metropolitan has engaged 108 singers for principal and secondary roles this season. Irra Petina, Kerstin Thorborg and Jennie Tourel have returned to the roster after one or more seasons' absence. Among those who will not appear this year are Lily Djanel, Marita Farell, Hjordis Schymberg, Beale Hober, Renée Mazella, Zinka Milanov, Mona Paulee, John Carter, Donald Dame, Nino Martini, Richard Bonelli, William Hargrave, Arthur Kent and Walter Olitzki. The only conductor who will not return is Paul Breisach.

Kelley Scholarship Awarded

Announcement that Mayne Miller, a 14-year-old pianist of Park Ridge, Ill., is the winner of the eighth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, was made by Miss Etelka Evans of Cincinnati. Arthur Alan Olsen, 13-year-old pianist, from Minneapolis, was the runner-up.



Press Association, Inc.

METROPOLITAN RECEIVES CARUSO BUST

Mrs. Enrico Caruso, widow of the famed operatic tenor, and Edward Johnson, general manager of the Metropolitan Opera Company, view the bust of Caruso, sculptured in silver, which was presented to the Company recently by Mrs. Caruso. The bust was made in 1910 by Cifariello, the Italian sculptor, who presented it to the tenor



MELCHIOR IS MERRY

Lauritz Melchior (center) in a jovial mood. Ann Miller, the dancer, and Bhaiya Cooch-Beher of India are his visitors on the set of his current film, "Luxury Liner".



PROBES THE PAST

Mrs. H. T. Nicolle (right), granddaughter of Jules Fontana, who was a close friend of Chopin, shows a choice bit of Chopiniana to Maryla Jonas, Polish pianist.



BACKSTAGE AT THE MET

From the left, Hilda Reggiani, Thomas Hayward and Rosalia Maresca are all smiles between acts of a special benefit performance at the Metropolitan on October 13.



TENOR AND TROUT

Mario Berini, tenor of the Met, sings a swan song for one of the trout he caught in an Idaho lake. The poor fish seems sad.



MERCY TEMPERS JUSTICE

Ellabelle Davis, soprano, (left) examines one of three new oxygen tents purchased by her for Sydenham Hospital out of funds from a Civil Liberties judgment in her favor.



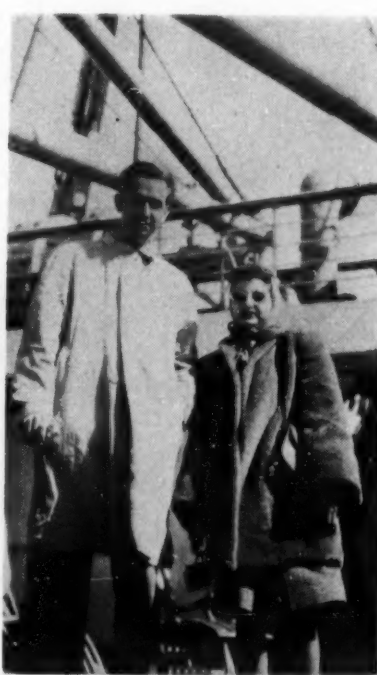
MUSICIAN GOES MAYAN

In colorful Southland costume, Ksenia Prochorowa, pianist, uses the Mayan ruins at Uxmal, Mexico, as a backdrop.



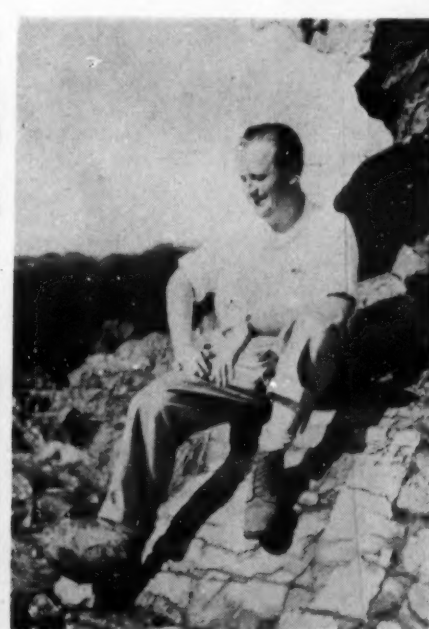
BY QUIET WATERS

Maria Carreras, pianist and teacher, by the pool at The Country House, her home in the Catskills.



ACROSS THE RAGING MAIN

On deck and well, thank you, are Grant Johannesen and Emanuelina Pizuto, pianists, returning from concert appearances in France.



CLIMBS HIGH

Janos Scholz, cellist, catches his breath at an altitude of 12,000 feet on a mountain in Utah.

-Hague

'The Fantastic Francois' Makes American Debut

Looking for all the world like Charlie Chaplin gotten up as Franz Liszt, a short, slightly built young man in baggy evening clothes—with vest reaching nearly to his knees and with unruly blond hair reaching nearly to his shoulders—appeared on the stage of the City Center Monday evening. Guided to his post in front of a huge Steinway by conductor Leonard Bernstein, he bowed diffidently to the audience, then sat down and tore himself fully into the top measures of Beethoven's Fifth Piano Concerto.

The M

Once re
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an old-tim
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ers quickly
cois' pianis
short of fai

A virtuoso technique, 10 fingers of iron steel, and the number of speed without searching a pretive artist for his presence little aside in fortissimos pianissimos—completes what playing is but

NEW YORK POST, TUES

NYC Symphony Offers New Concerto, Soloist

By JOHN BRIGGS

[illegible]

However, despite his ethereal appearance, Mr. Francois has a businesslike way at the keyboard. He made his way through the difficult works of the Pro and surety earned a for his pei orthodox pages of the LISZT E-Bau Concerto.

noise. Some of it proved
for the NY
There
... efforts to keep
... on an even
... the keel
Conductor ... orchestra did
much better ... Beethoven's Second
stein Symphon ... Mr. Bern-
stein mimed g ... and graph-
ically, drawing ... ally sh ...
and communic ... sounds ...
the musicians.

The Music Makers

By IRVING KOLODIN

The Notable Debut of Samson Francois.

"By any norm, it was fanciful, incredibly delectable piano playing; for a young man in his early twenties, it was prodigious."

his straw-colored hair in a bob and a cowlick, he seemed more a subject for Daguerre than Dumas. ^{Small.} Harpo Marxian about the size of a **DAILY NEWS, TUESDAY, NOVEMBER 11, 1936**

Young Samson Makes Bow

By DOUGLAS WATT
Numerous young

By DOUGLAS WATT
A small, cadaverous young man
with long blonde hair
and dirty-blond
fingers... spun a poem of
sound-light, delicate and magical.

Samson Francois

Pianist in Debut Here With the City Symphony

By Francis D. Perkins

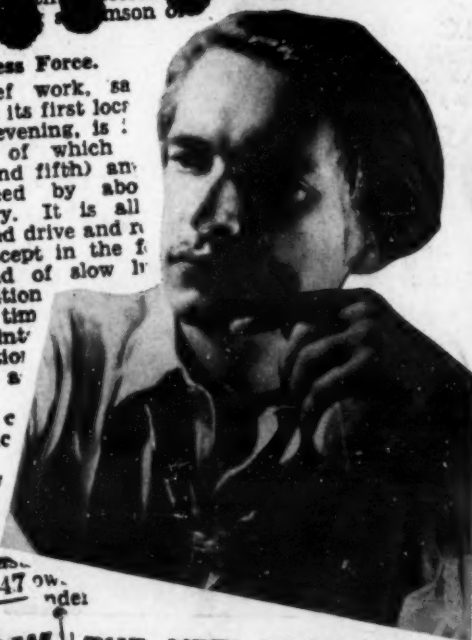
NEW YORK
Bernstein, conductor
New York City
Columbia, pianist, and
Symphony No. 3, in G major, Op. 55.
Beethoven
Piano Concerto No. 1, in E flat major, Liszt
Prokofiev
La Valse Ravel

music of Liszt, provided the pianist with some of his most compelling measures. When there was less proclamation and more sentiment, the interpretation was less persuasive; a slower tempo sometimes hurt himself as a pianist... "has too unusual pianist..." was too much tension and relaxation.

His abilities are not limited, indeed, to loud and rapid music; there was much delicacy of dynamic graduation in softer pas-

French Pianist Scores In Prokofieff's Fifth

By ROBERT BAGAT

[illegible]

THE NEW YORK TIMES,
NOVEMBER 4, 1947.

**FRANCOIS SOLOIST
IN 2 PIANO WORKS**

French Artist Plays Liszt and Prokofieff Numbers in Bow With City Symphony

Sax. Francois, whirlwind French pianist gave stylish performance of concertos in his first American appearance with the New York Symphony, under Leonard Bernstein, last night at the City Center. He was the Prokofieff Fifth, here by the composer with the Symphony fourteen years ago, and the second was Liszt's First. Both were executed with great flourish, in a manner which suggested that the pianist identified himself closely with the music, if not with the composers themselves.

Exclusive Management: Jack Adams & Co., 11 West 42nd St., New York 18, N. Y.
Baldwin Piano

audience last night when he played here there was room for a more singing timbre in a tone which

...between the two, a snatch of
sensuous melody appearing in the